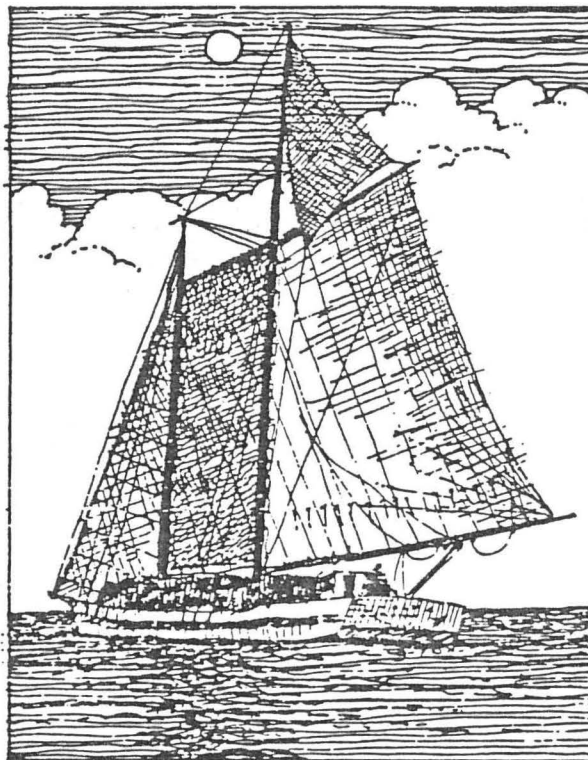


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A
FEASIBILITY STUDY
FOR
A RELOCATED
NATIONAL MARITIME MUSEUM

BY
ASHBY-WELLS ASSOCIATES
February, 1986



Since 1951, the National Maritime Museum has touched the lives of millions of people by actively preserving and interpreting west coast maritime history. We know from our friends and neighbors and from our own personal experience that the Museum's work is important, offering a bridge to our past and a perspective on our future. We also know that from time to time we all need to stop and assess our assumptions and ways of working. Times change, people change, perspectives change, but collective enterprises such as institutions — museum institutions — tend to lag behind and become predictable and set in their ways. The challenge is in creating a Museum which will meet the needs of today and still be worthy tomorrow.

As part of the GGNRA, the National Maritime Museum is currently reassessing itself and charting a course for the future. Ashby-Wells Associates appreciates the opportunity it has had to participate in this process. Our "Feasibility Study for the National Maritime Museum" has put forth information designed to facilitate staff decisions. The information should raise questions as well as answer them, particularly the issues of cost, energy, and commitment which will test the dream of a relocated National Maritime Museum and the "seaworthiness" of its participants. It is a worthy venture and we look forward to participating in the success of this project.

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PART ONE:

A FEASIBILITY STUDY FOR THE NATIONAL MARITIME MUSEUM

I. OUR APPROACH AND GENERAL OBSERVATIONS

Ashby Wells & Associates is one of several consultant groups who worked with the National Maritime Museum to study the potential and limits of the Haslett Warehouse Building relative to its future commercial development and use as a Maritime Museum. In general terms, the task of our Feasibility Study was to review the existing programs of the National Maritime Museum, recommend an "ideal" Museum Program, prepare preliminary space plans and content diagrams, and apply this criteria to specified areas in the Haslett Warehouse.

Our Feasibility Study of the National Maritime Museum is part of the Historic Structures Report on the Haslett Warehouse Building being prepared by the architectural firm of Page, Anderson, and Turnbull, Inc. Our specific task and specialized perspective called for analyzing the situation from a "museum vantage" while pointing out the limits and opportunities inherent in existing and future programming and Museum development at the Haslett Warehouse. The general guiding principle of this task was to further the primary "mission statement" of the National Maritime Museum -- to increase the knowledge and enjoyment of Pacific Coast maritime history, technology and humanities through enhanced exhibit interpretation, programming and collection access.

We began with a situation presented to us in terms of square footage, but the real issue was not a space planning problem, but a "museum problem". What factors combine to create a successful museum? Our approach and general observations derive from overriding principles which we believe are essential to the successful programming, administration, and long term well-being of any museum.

1. **"The Notion of Unity"** - The key to a successful museum rests in the notion that all museum programs, personnel, and support should be in one place. It is economical, administratively cohesive, and functionally practical to do so.

2. **"Matching Vision with Commitment and Resources"** - Based on our observation of available resources, both financial and staffing, we

simply a physical relocation and readjustment, but a "quantum leap" from existing conditions and commitment. To implement such a vision is only possible with a matching commitment of resources and energy.

3. **"Maintaining Museums as Public Institutions"** - Museums as public institutions and trusts are not usually profit making ventures. The cost of renovating the Haslett Warehouse, relocating, fabricating and installing a new permanent exhibit coupled with long range increased operating costs far outweighs any "economic" benefit the Museum might lend to the commercial development of Haslett or to the financial support of the Historic Ships Program. The merits of relocating the National Maritime Museum to the Haslett Warehouse should be considered alone, not as a potential new source of revenue.

Charging Museum visitors is another issue of revenue that can be debated in view of the National Maritime Museum's status as a tax supported public facility. If there is a charge to the Museum, it simply underscores the point that the public exhibition must be the best that it can be based on existing and new collections. It also raises the issue of a "Museum restaurant". Because there is no Museum restaurant, visitors will have to have access to the nearby Cannery restaurants and then be able to re-enter the Museum. This is a "Museum management problem" which will have to be studied and handled through some means of "visitor control" such as hand stamping.

4. **"A Unified Museum Structure and Purpose"** - We feel that the National Maritime Museum suffers from its position as a Museum proper within a larger park system. On paper it is organized as a distinct administrative unit within GGNRA, but the separate divisions falling under the umbrella of the National Maritime Museum often function independently, not as a whole. Its collective parts and people must physically be united in one place, administered and viewed with a common Museum purpose, not as separate divisions within a larger park organization.

5. **"Defining the Audience"** - The question of who is the audience is critical, for it must influence the substance and style of the Museum. It is our feeling that the primary visitor to the National Maritime Museum today is the casual tourist, a one time visitor looking for a "good experience". What this means is that the Museum must compete for its tourist visitor with all the other eye catching, good tasting, and exciting attractions of the area.

The assumption is that the proposed strength of the new National Maritime Museum will be in telling the story of San Francisco Maritime

History. Yet, today's audience, tourist or otherwise, is incredibly sophisticated and "visually astute". It is used to seeing "the best show in town". Therefore, the measure of a "quality museum" must in large part be based on the audiences' perception of the Museum exhibition. It too, must be visually dramatic and hold some "gee whiz" quality for the visitor if it is to be a successful Museum show and also attract tourists.

The National Maritime Museum has a good chance to succeed. Its location and visibility could be outstanding. The real challenge will be making the Museum exhibition a "maritime experience" not a "nostalgic history exhibition" based on 19th century artifacts. The exhibition must bring the vital sense and scale of 20th Century shipping — the whaling industry and fishing fleet — in order to make the Museum and exhibition experience as exciting to visitors as the real life they already know and can see outside. This will require a Museum staff commitment and financial resources to bring the maritime story up to the present through new collections.

6. **"Establishing a Base of Support"** - While tourists are now the primary visitors to the National Maritime Museum, they are not a basis for long term support. With the proposed new Museum, the National Maritime Museum has an opportunity to develop its own local constituency and ongoing base of support. This is essential, for the Museum needs to be established as a "Museum" in the eyes of the community rather than just another tourist attraction. It is the key to creating some ongoing financial health and public support for the institution.

Establishing long term community support begins with ongoing Museum programming. This is a matter of creating some continuity within the Museum itself. The Museum needs to present a unified and consistent image to the community. Staff, beginning with a new Museum Director, must be permanent, fulltime and visible. They must be satisfied with their working conditions and have a sense of unity and purpose which will lead to achieving a set of common goals. The result is consistent and active Museum programming, something which volunteer and public support can rally around and which will establish an ongoing base of support for a dynamic and successful National Maritime Museum.

II. GENERAL RECOMMENDATIONS FOR THE MUSEUM PROGRAMS

The proposed National Maritime Museum Program encompasses six primary programs necessary in any good museum organization. It includes Administration, the professional staff charged with managing the diversity of staff and programs in an imaginative and cost effective way. It has Collections, the foundation of most Museums. It offers an Education Program which reaches out to the community and establishes a link between all the other Museum programs. It presents Exhibitions, designed to "show-off" the collection and tell a story in an exquisitely crafted and visually dynamic setting. It maintains Preparation, a place where conservators, craftsmen and artists with all their tools bring the collections back to life for exhibition, and it provides Visitor Services through its lobby, store and restroom facilities. Finally, to place the Museum within the larger context of the Golden Gate National Recreation Area, the proposed National Maritime Museum Programs include a new seventh program, the GGNRA Visitor Information Center.

The process used to both evaluate the existing Museum programs and recommend a way to successfully make the "quantum leap" involved in the proposed Haslett relocation are documented in Part Two of this study. The General Program Recommendations which follow summarize our views of the requirements and decisions needed to successfully relocate the National Maritime Museum in the Haslett Warehouse.

ADMINISTRATION

1. We recommend that the National Maritime Museum become a single and focused institution which houses all staff (except collections staff) and is administered as a Museum not as a Park facility. It should be the center for all Museum related activities, united in purpose program, and staff.
2. There must be a full time Museum Director. A project the size of and with the potential of the proposed Museum calls for a Director who can devote fulltime to overseeing, maintaining and developing all Museum programs.
3. The Museum needs to consider hiring additional staff to support the new Museum facility and programs. The proposed administrative program provides only minimal staffing for a museum of over 40,000 square feet.
4. A full time-round the clock security staff will be required for the new

Museum. The existing ranger security system is over extended throughout Aquatic Park and unable to devote adequate full time attention to the Museum facility.

5. Because the expertise and purpose of the National Park Service is not to create, manage and develop museums, the National Park Service may want to consider the possibility of "contracting" the Museum to outside museum professionals and administrators.

COLLECTIONS

1. The collections of the National Maritime Museum are an outstanding resource and will form the core of the new exhibition, particularly the small boat collection. However, the existing small artifact collection does contain duplication and generally does not represent contemporary maritime culture. The Museum will need to undertake an acquisition and loan program to supplement the available existing collection material for exhibition. Such new collecting is typical for any museum launching a major permanent exhibition project.

2. Fort Mason is the research and collection facility for the National Maritime Museum and much effort and expense has already been invested in bringing the facility up to the environmental and archival standards the collection demands. Unless the same investment can be made at a relocated Museum in the Haslett, the research and collection facility should remain at Fort Mason.

3. By keeping the collections and research facilities at Fort Mason, the Museum's collection staff will continue to be isolated from the Museum itself with little interaction with other Museum staff, exhibits and programs on a daily basis. This problem must be considered and an effort made to bring the collection staff into the "larger Museum family."

4. The archival and photographic collections of the National Maritime Museum are an outstanding resource, yet under-utilized because they are removed from general public access, exhibits and program activity. The Museum may wish to consider using available Haslett space for expanding collection or record keeping functions. We also recommend considering the possibility of maintaining some collection finding aids at the Museum for general public inquiries. This is particularly pertinent for the collection which is a source of revenue with high public

will highlight many historic photographs and the location should be viewed as a way to increase public access and use of the collection.

EDUCATION

1. We recommend that the Education Program and space accomodate a professional Education staff, volunteer council activities, work space and library, and include a program room for training, school groups, and general public programming.
2. The Education Program will require two full time staff people including a "Curator of Education" or Education Specialist to develop and oversee programming and an education coordinator responsible for scheduling groups, docent and service council activities.
3. If Park Rangers continue to be responsible for interpretation and education, all ongoing educational programs need to be developed and administered by the Ranger/Education classification including exhibit interpretation and programming.
4. The approach and "philosophy" of the current Education Program and staff must accomodate increased activity and facilitate the potential for growth by developing a "self-perpetuating" volunteer organization or structure. The role of the professional staff should be to train volunteers, guide and oversee their activities, initiate new ideas and make it possible for volunteers to develop and offer new educational services themselves.
5. Volunteers must have their own administrative area, work space and library.
6. The professional Education staff also must have their own office area which is somehow distinct from the volunteer area.
7. The proposed program/meeting room should be a multi-purpose room suitable to accomodate all docent and volunteer training and enrichment, school activities and general public programming. It should be a flexible room useful for a variety of Museum activities and functions and seat a minimum of 200 people.
8. The Education Program may be susidized by the private support organization, The Maritime Museum Association to offset the cost of training, staff, outreach programming and volunteer recognition. Private

support also facilitates access to money and a provides a way of managing the money generated by the Education program. Program generated funds which can be put directly into an Education account.

9. The Education Program may wish to offset some costs by charging for training and outreach programs.

10. The purpose, content, and design of the Education newsletter should be readressed.

EXHIBITION

1. The proposed exhibition program for the National Maritime Museum is a "quantum leap" from the existing program. It will only succeed if this fact is acknowledged and if additional staffing, resources, and commitment to a unified effort are possible.

2. The collections of the National Maritime Museum together with the exhibition themes suggested by the "Mission Statement and Interpretive Prospectus" call for an exhibition space ranging from 20-30,000 square feet.

3. Because of the low ceiling heights, particularly on the second and third floors, the monotony of the building architecture in general, and the subject, scale and vertical nature of the collection to be exhibited, we recommend an atrium scheme to open the interior space.

4. For the reasons noted above, and more importantly, to provide an exciting, dynamic exhibition experience for the Museum visitor, we recommend that the Museum occupy some portion of the building's third floor. Stretching the views vertically and creating views from above and below can enhance the exhibiton's impact. While an open exhibition on two floors does increase the vertical space, it is insufficient, in our opinion, to provide the "dramatic experience and lasting impression" required by today's increasingly visually astute and sophisticated audience and Museum visitor.

5. Developing the conceptual design, fabricating, installing and maintaining an exhibition of over 20,000 square feet is an enormous undertaking beyond the energy and capability of existing inhouse staff. Additional staff will need to be hired for the duration of the project.

Boats In Hand

8

26' WHALE BOAT

20' WAPAMA YAWL

28' POWER FELUCA

14' PULLER

26' GILLNETTER

14' LIVERY

12' SKIFF

18' SOUTH END

18' FELUCA

14' YAWL

10' TENDER

18' MOTOR LAUNCH

18' FRAM

Desirable Aquisitions

26' WHALE BOAT

28' COLUMBIA RIVER
GILLNETTER

30' SLOOP

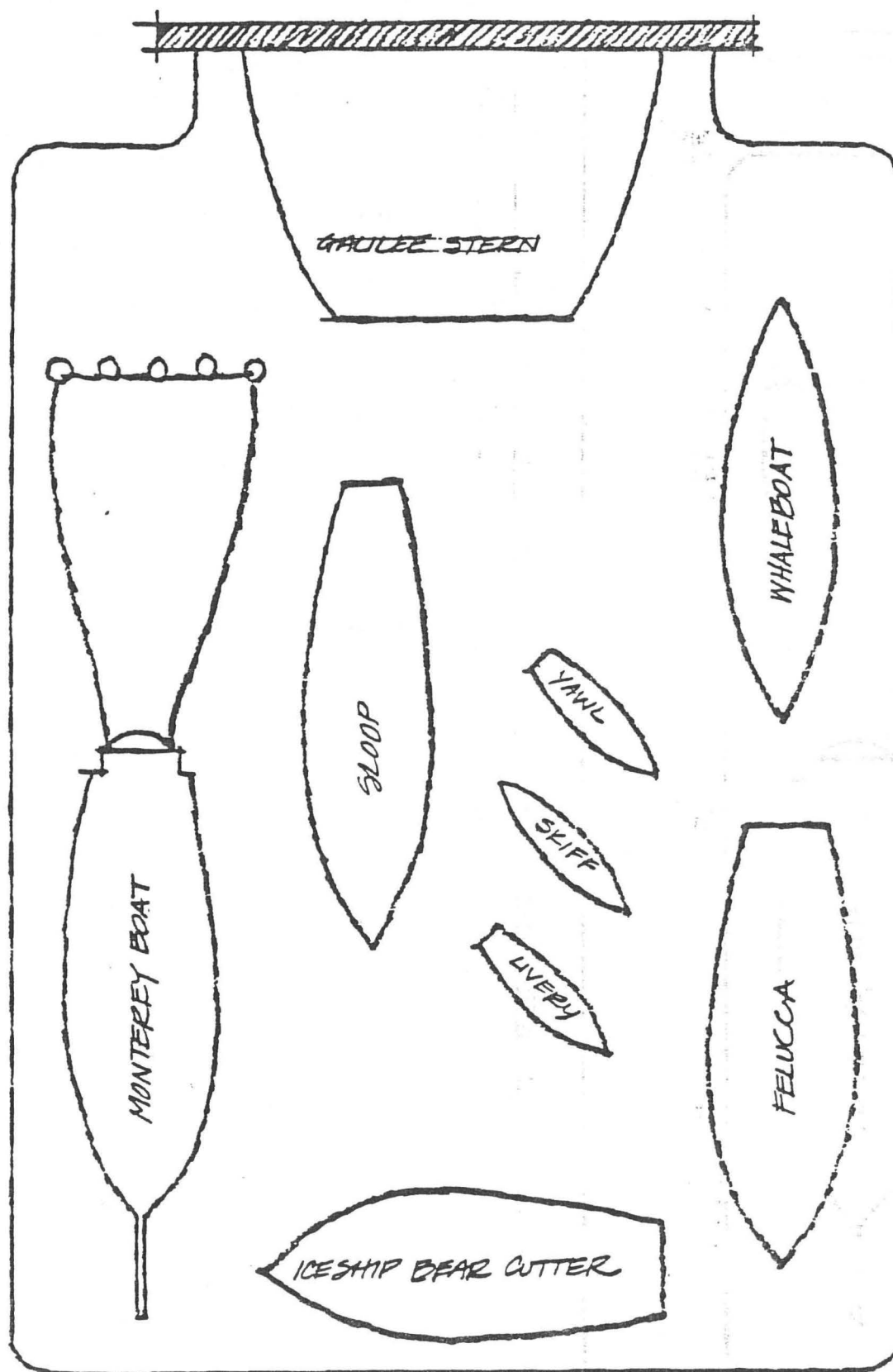
30' MONTEREY BOAT

24' CRAB BOAT

24' ICESHIP BEAR CUTTER

26' POWER GILLNETTER

A SAMPLING OF BOATS IN THE COLLECTION



SECOND FLOOR OVERLOOK

process and coordinate and supervise the people involved. A preparator/conservator will be needed to oversee the artifact preparation and conservation procedures and to establish and implement artifact conservation and environmental control as well as security control. Other additional project personnel will include outside designers and fabricators, specialized exhibit preparators, writers and graphic researchers. An audio-visual technician may also be needed.

6. An acquisition and loan program must be undertaken to locate the finest artifacts for display. This is a time consuming and difficult process and major budgetary consideration.

7. The National Maritime Museum must determine its own environmental and conservation standards based on an assessment of individual artifact needs, the possibility of micro climate case control and a program to control the impact of ultra violet, the lux lighting level and infra-red light. We recommend establishing a conservator/preparator position to oversee this procedure and to work with the architects, designers and building engineers to establish the standards and criteria needed to install a separate climate and environmental control system for the Museum apart from the rest of the Haslett building.

8. Good changing exhibits can be as time consuming and expensive as a permanent installation and must reflect the same care and standards of the permanent exhibition. The National Maritime Museum must weigh changing exhibits in view of their cost, the curatorial and preparator staff time required for producing such shows (4-5 staff, 1-2 months), and the administrative and curatorial effort involved in locating and handling traveling exhibits.

PREPARATION

1. The Preparation Program should be physically unified with all other programs in a relocated National Maritime Museum.

2. Add to the Preparation Program now, or in the future, by allocating space in the southeast corner of Haslett.

3. Reserve 4,000 to 6,000 square feet of preparation and storage space at the Bathhouse or other remote site to support a minimal Preparation Program (3,000 to 5,000 square feet) in Haslett.

4. Locate the Preparation area in proximity to the exhibition and provide a "healthy" work environment for staff with access to natural light and outside views.

5. Provide access to Preparation from the Cannery Courtyard, preferably along the middle bay of the building and change the building facade to accommodate an entry door at least 10' high by 10' wide.

6. Provide a 10' to 20' wide access corridor from Jefferson Street through the Cannery Courtyard to the exhibits receiving door.

7. Study the costs and architectural impact of removing columns to provide a 20' wide corridor through the preparation area to the elevator and exhibition spaces on the first and second floors.

8. Install a permanent gantry crane mounted on the ceiling trusses for moving and positioning large artifacts. Plan on installing the largest artifacts permanently, using a large crane to lower them through the skylight. The timing of these installations needs to be studied as it both impacts and is impacted by the renovation of Haslett and the development and leasing of the commercial space.

9. Install a 10' to 20' freight elevator for exclusive use by the museum at a central location at the south end of Haslett.

10. Artifact preparation, conservation, and installation should become the primary focus of the Preparation Program.

VISITOR INFORMATION CENTER

1. The GGNRA staff should continue to analyze its need to successfully communicate the purpose of the GGNRA, its resources, history and place in the urban scene. A well-conceived publications program may be the place to begin. As the largest urban park in the country, the GGNRA has an obligation to provide adequate information so that visitor's may fully access and enjoy the park's vast resources. A 5,000 to 10,000 square foot Information Center located at any one of many potential park sites should be given further study. If the National Maritime Museum lobby exceeds 700 square feet, it can provide minimal interpretation with graphics and brochures for the GGNRA.

VISITOR SERVICES

1. The Museum entrance and lobby configuration is best located on the second floor of Haslett along Hyde Street. This location offers the optimum first view of the maritime exhibition, accesses the Hyde Street cable car turnaround, and permits the development of a visible signage program linking the Museum entrance with Hyde Street Pier.
2. We also recommend that consideration be given to providing a "free flow" public corridor across Haslett from Hyde Street to the Cannery courtyard. This public corridor could enhance visitation to both the Museum and Cannery stores.
3. Sufficient lobby space should be provided for a ticket counter, storage lockers and access to the giftstore and restroom. The lobby should be designed to encourage a "quiet moment" or transition from the world outside to the museum experience inside.
4. Both public and private restrooms should be provided.
5. The store should be built with the same standards of design and workmanship expressed in the exhibition program. The quality of maritime related merchandise should be emphasized over the quantity of merchandise. The sales potential of the Museum's outstanding photographic collection should be developed and sufficient storage and workspace provided to support the merchandising efforts.
6. If the store does exceed 2,000 square feet we recommend carefully considering the expertise of store management required to successfully operate at a profit. Overhead, quality control, marketing and advertising can become very costly, requiring tight controls and creative management equivalent to operating many of the commercial ventures already in the Cannery complex.

III. SCHEMES A, B & C

This study provokes an awareness of the complex, dependent relationships of programs and space allocations inherent in a museum's development. To give a sense of the working dynamics and the significance of the overall Museum Program we have provided a framework for looking at the National Maritime Museum which points out the limits and opportunities in both its present form and as it might be re-organized in the Haslett Warehouse. The documentation is in two forms. One is "verbal," written as an analysis and procedural outline for enhancing and/or relocating the seven identified Museum Programs creating the National Maritime Museum. The other is "visual," drawn to express the programs' physical space needs and connections and to give form to a new Museum within the Haslett building.

- Developing Schemes A, B & C

One ideal Museum Program and three physical plans for its implementation in the Haslett have emerged. The first two physical plans, Schemes A & B are approaches, that, we believe can result in a "quality museum", a museum grounded in the Museum's own "Mission Statement" and developed around our general Museum Program recommendations and the more specific Museum Programs analysis contained in Part Two of this Feasibility Study. The main differences between the two schemes are their size and configuration within Haslett.

Scheme C is an alternate compromise plan which acknowledges that any "ideal" plan is subject to the constraints of the "real" world. It is based on the response of the other Museum planning participants to our preliminary "ideal" Museum program as presented in Schemes A & B. In this case, Scheme C reflects the economic and architectural constraints brought about by the requirements of Museum and commercial development in Haslett. Specific GGNRA requests are also included in Scheme C.

With Scheme C, we have made every effort to create a "quality Museum" by accommodating the needs of the proposed ideal Museum Program. We are satisfied with the results and can highly recommend Scheme C as a third viable option for a relocated National Maritime Museum in the Haslett Warehouse.

- Vertical vs. Horizontal Configuration

1. The role of a museum exhibit is to communicate a story to an audience through the use of artifacts. In this instance the subject is maritime history and the artifacts, the boats and other macro objects which tell the story, are vertical elements. Boats are sculptural objects as well as functional and need to be viewed from different levels for the proper perspective and treatment of the subject, not just from the ground level. Macro objects, for example a 22' boat with mast, will not fit in a single floor horizontal plan. Just how much vertical space is necessary will ultimately be determined by the macro collection exhibited.

2. Our recommended solution for creating the amount of vertical space needed to successfully tell the exhibit story and properly display the maritime collection is to create an atrium in the center of the building.

3. The three recommended atrium schemes take advantage of the natural traffic flow in the area. Both call for a second floor entrance off Hyde Street. This is the logical and most direct entrance for people coming off the cable car line in Victoria Park. The only possible entrance in a ground level horizontal Museum plan would be from Jefferson Street, a less visible and likely entering point for tourists and visitors.

4. Because all programs and staff are directly located around the central exhibit space, the vertical schemes help unify the Museum's programs and people. They also increase interaction between the Museum staff and the public. By contrast, a horizontal approach would isolate and spread all Museum functions and staff across a broad ranging area.

5. The vertical atrium schemes essentially create a "museum cube" which is easier to survey, control and secure by fewer people than a large horizontal area in which all areas are not equally visible.

6. Climate control and lighting are most economical in a confined vertical Museum space.

7. Visitors are more easily oriented in a vertical space, for immediately upon entering the Museum, they can see where they are in relation to the rest of the exhibition space and exit. In a horizontal plan, visitors cannot see the total area of the Museum and do not know the relation of their starting point to the complete exhibit experience and final exit.

8. It is possible to design the atrium to provide a viewshed from the

commercial space into the Museum exhibition.

-Schemes A, B & C

1. All three are center atrium schemes, occupying space on three floors, with a second floor entrance off Hyde Street. Schemes A and C run lengthwise, north to south and are centered in the space. Scheme B spans east to west the width of the middle bay from the Cannery courtyard to Hyde Street.
2. The height of the macro objects (boats), the monotony of the building architecture, and the desirability of expanded views from above and below suggest an open atrium scheme occupying three levels for Museum programs.
3. Scheme A is approximately 53,745 square feet including the 7,400 square feet of floor space removed by the atrium opening. Scheme B is approximately 45,095 square feet, including the 8,100 square feet of floor space removed for the atrium. Scheme C is approximately 50,060 square feet including 6,000 square of floor space removed for the atrium. Note that the atrium opening is smaller in Scheme C and that it has been shifted to the west to provide a better working combination of commercial space on the third and fourth floors. This atrium shift allows a continuous wall to rise through all three floors which physically defines the east side of the atrium opening. This wall could aesthetically define central museum spaces and provide a dramatic backdrop such as a painted mural, against which to "read" the artifacts occupying the atrium space.
4. Steel trusses spanning the top of the atrium could be used to suspend some artifacts down into the exhibit space. Other artifacts could be cantilevered out into the atrium space, and still other artifacts could be supported by a combination of cradles and poles that rise from the ground level into the atrium space. These options can be explored fully during the preliminary design phase. Also note that the larger atrium opening in Schemes A & B permits the use of irregular atrium-floor openings to offer unique views and create a "boat-dock-like experience".
5. The third floor is the same in Scheme A & B. It includes exhibition, education and administration program use. In Scheme C the third floor has been reduced to an exhibition viewing platform and changing exhibit space. Education and Administration have been relocated to the first floor.

6. 80 columns are removed in Scheme A, 100 in Scheme B, and 70 in Scheme C. More columns could be removed to facilitate the moving and positioning of objects in the preparation and exhibition areas. This needs further study.

-Scheme A

-First Floor: Exhibition; Preparation (potential collection storage).

-Second Floor: Exhibition; Visitor Services (Giftstore, Lobby, Restrooms); VIC.

(The Museum entrance is off Hyde Street into the second floor lobby and VIC. There is also a possible entrance from the Cannery Courtyard to corridor surrounding Museum).

-Third Floor: Exhibition; Education; Administration.

-Fourth Floor: Commerical(atrium open to exhibits below).

1. The entrance to the Museum and the VIC is on the second floor. The building can be entered either from Hyde Street or there is also possible access from the Cannery Courtyard. However, there is only a single entrance into the actual museum space from the Museum and VIC lobby area. Visitors entering the building from the Cannery side will have to proceed around the corridor ring surrounding the central atrium to the Museum entrance. The single Museum entrance and control permits easy security control.

2. The entrance lobby area on the second floor can be shared by the Museum and the VIC.

3. This scheme is probably most commercially "advantageous" because it shares the atrium's natural light with a full four sided ring of desirable rental space on each floor (one through three).

4. Storage or collection areas can be added to the first level Museum space if the corner area fronting Beach Street is thought to be unsuitable for commercial development.

-Scheme B

- First Floor: VIC (Entrance directly off Jefferson Street); Preparation and Potential collection storage area, Exhibition.
- Second Floor: Exhibition; Visitor Services (giftstore, restrooms, lobby)... (The Museum entrance is off Hyde Street into the lobby. There is also a possible entrance directly into exhibition space from Cannery Courtyard).
- Third Floor: Exhibition; Administration; Education
- Fourth Floor: Commercial (atrium open to exhibits below).

1. The VIC is a separate contained facility with its own ground level entrance off Jefferson. Because there is no recommended access to the Museum space from here, there is no shared VIC/Museum space (lobby, giftstore, restroom). The full complement of Visitor Services required for the VIC/Museum needs to be determined.
2. Scheme B creates two separate isolated commercial areas on either end of the building (on the second and third floor only). Each requires its own egress. The Museum area could be reduced by substituting a corridor of commercial space along the Cannery Courtyard side of the Museum Space. The ground level preparation space could also be moved to the back space fronting Beach Street and the area along the Cannery Courtyard be converted into commercial use. Or, the entire Museum volume could be shifted from the middle bay to bay fronting Jefferson Street. This option provides a "clean" separation between commercial and Museum space.
3. Storage/collection space can be added in the ground floor area fronting Beach Street.
4. There are two second floor entrance/exit points from Hyde Street and from the Cannery Courtyard. Each provides direct access into the Museum space. This is a security and control factor to consider.
5. Fire exits from the exhibit and suggested auditorium space must be considered.

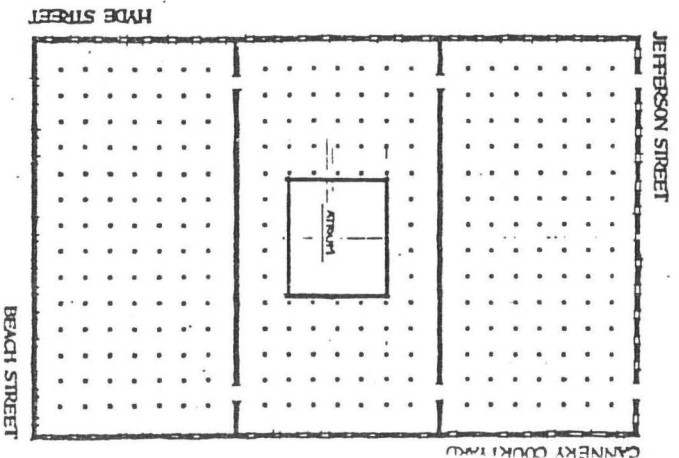
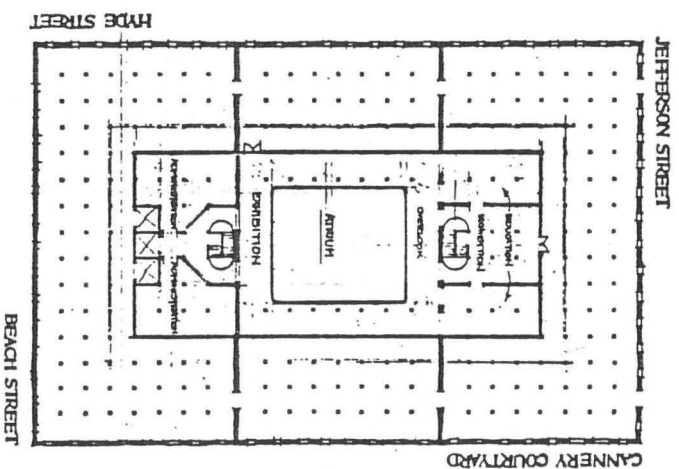
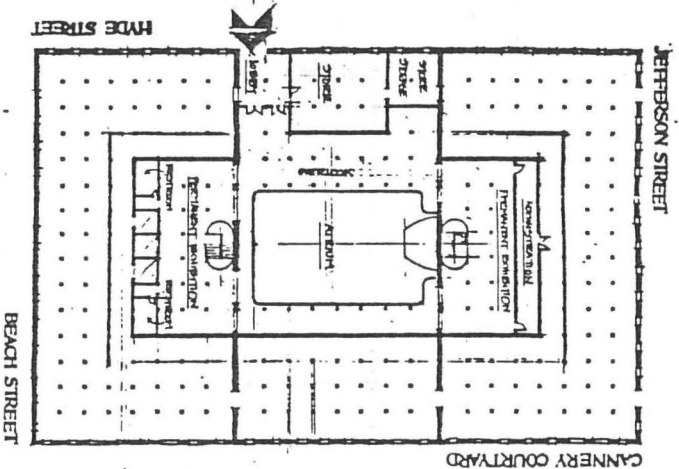
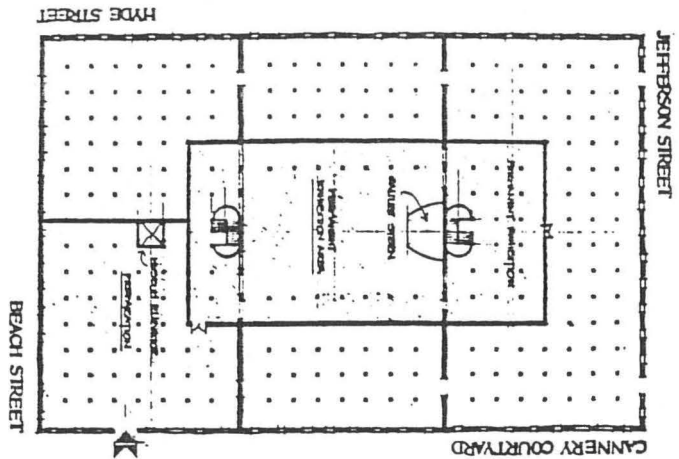
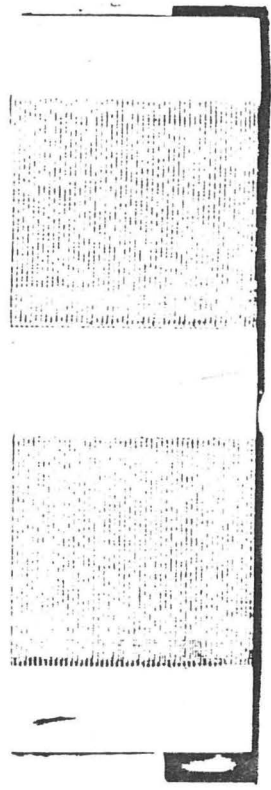
-Scheme C

- First Floor: Exhibition; Preparation, Education; Administration
- Second Floor: Exhibition; Visitor Services (Giftstore, Lobby, Restrooms)
- Third Floor: Exhibition.
- Fourth Floor: Commercial (atrium open to exhibition below).

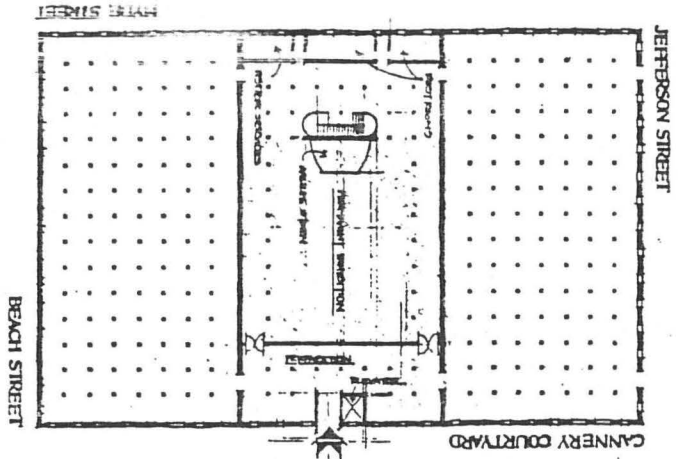
1. All Museum Programs except for a reduced visitor exhibition viewing gallery on the third floor are located on the first two floors.

2. The entrance to the Museum is on the second floor. The building can be entered either from Hyde Street or there is also possible access from the Cannery Courtyard to the single Museum entrance on Hyde Street.

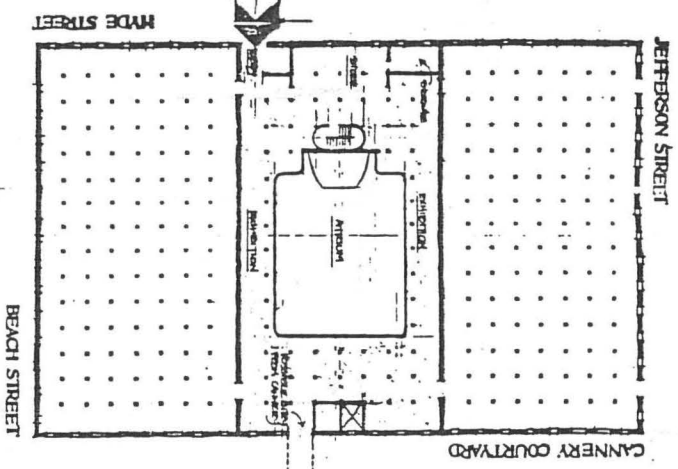
3. There is no specific location or function for the VIC in this Scheme. A minimal interpretive treatment of GGNRA is, however, possible in the Museum lobby.



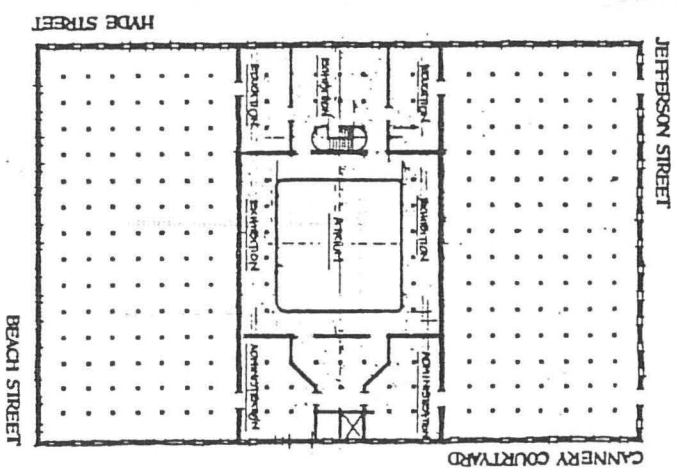
Scheme J



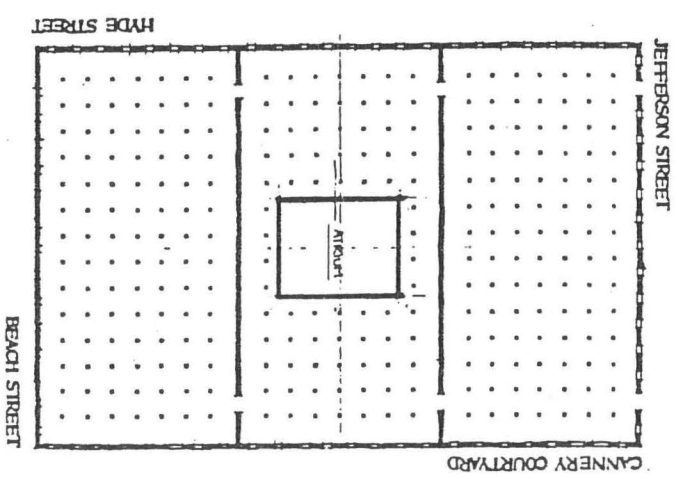
FIRST FLOOR
15,327 SQUARE FEET



SECOND FLOOR
15,327 SQUARE FEET



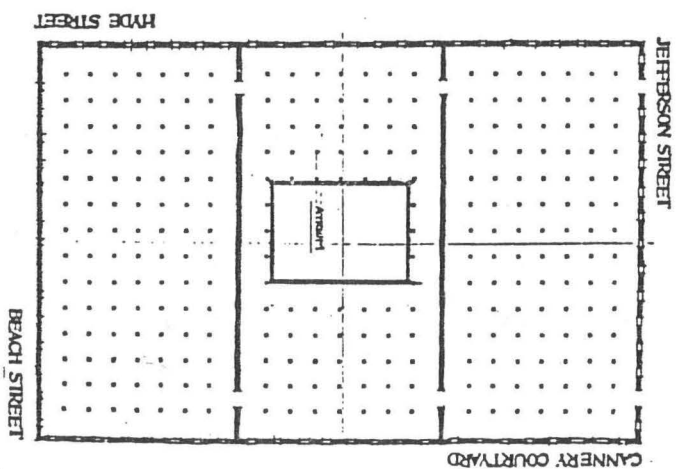
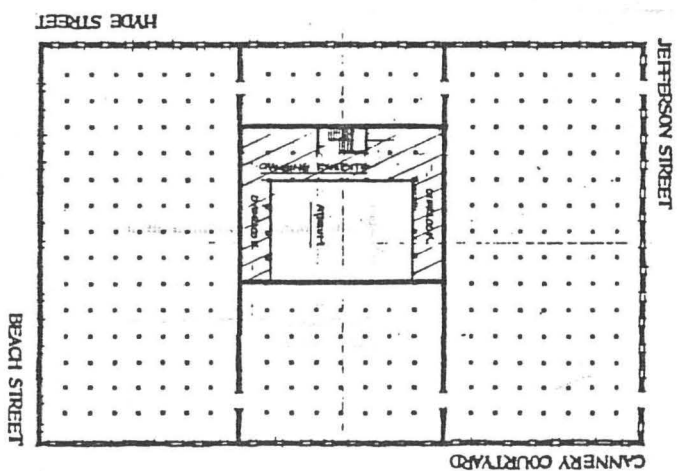
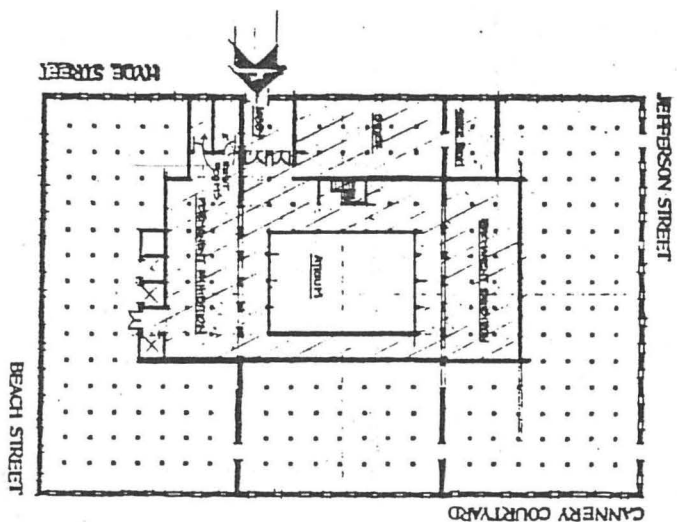
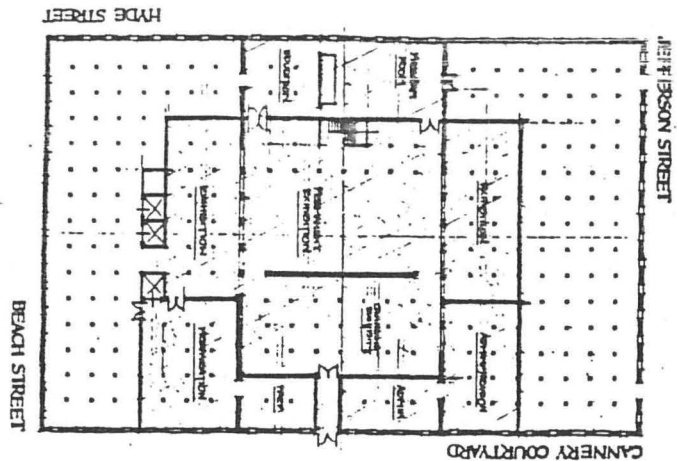
THIRD FLOOR
14,441 SQUARE FEET



FOURTH FLOOR
9 SQUARE FEET



Scheme B



FIRST FLOOR

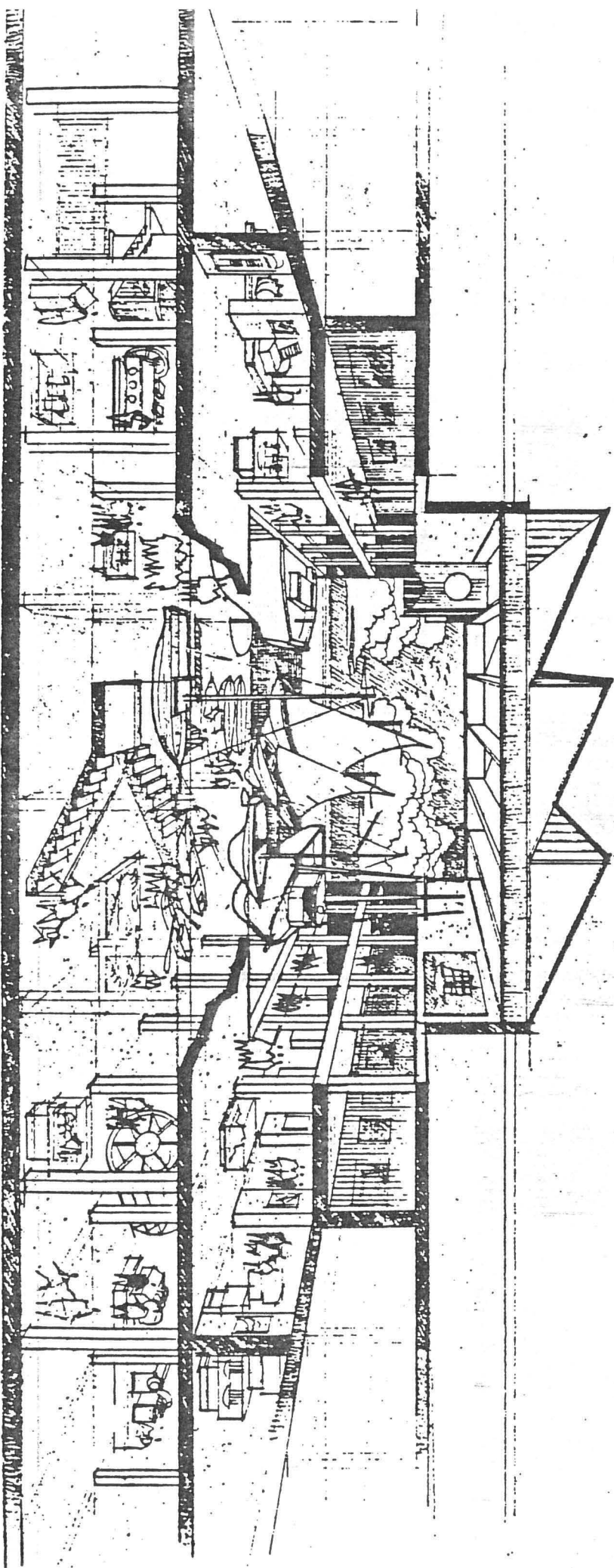
SECOND FLOOR

THIRD FLOOR

FOURTH FLOOR



Scheme C



Section through Scheme C

IV. BUDGET

This feasibility study can suggest only the most general budget guidelines for a relocated National Maritime Museum in the Haslet Warehouse. The Preliminary Design Phase is the appropriate time sequentially to flush out budgets based upon actual designs, artifact lists, materials and media. Yet it is important for the client to have a sense of the costs involved before committing to any plan of action.

To arrive at a "ballpark" cost range to relocate the Museum we can develop some budget figures based upon a generalized view of Schemes A, B and particularly C. Assume the Museum has a total size of 50,000 square feet and roughly half, 25,000 square feet, is the Exhibition Program, and the other half, 25,000 square feet, includes the remaining Museum Programs: Administration, Education, Preparation, and Visitor Services. This separation allows some cost distinctions relative to the needs and requirements of the two kinds of spaces: Exhibit and Other Museum Programs.

-COSTS NOT INCLUDED:

1. Shell Build Out - The Project Architects estimate a cost of \$100 per square foot to finish the Museum shell. This would include electrical, plumbing, environmental controls, sheet rock, etc. To finish 50,000 square feet would cost approximately \$5,000,000. It is our understanding that this work would be performed by the general contractor and its cost would not appear in the Museum's capital improvement budget.

-EXHIBITION (25,000 square feet)

1. Exhibit Fabrication and Installation - Exhibit firms we have worked with in the past are, for budget purposes, quoting from \$250 to \$350 per square foot for the fabrication and installation of exhibit hardware, e.g. cases, armatures, graphics, audio-visual, etc. The costs vary, particularly in light of the new technologies, computers, etc. that museums are now requesting from fabricators. The 25,000 square feet of exhibits in Haslett have many variables to consider. Circulation space reduces the actual exhibit square footage, and the size of the Museum's macro artifacts could effectively lower the estimated costs per square foot. On the other hand, the engineering and installation costs associated with the macro artifacts may more than offset any saving gained by the large spaces they occupy. A conversation with Michael Naab, Director of the Columbia River Maritime

the Haslett, an existing historic building limited by its own structural configuration. Public safety requirements, most notably in regard to earthquakes, as enforced by very strict California building codes, will result in substantial engineering fees and services. To be conservative, the Maritime Museum should assume a cost of \$250 to \$350 per square foot for the entire 25,000 Exhibition Program: \$6,250,000 to \$8,750,000.

2. Exhibit Design - Artifact Collecting - Artifact Preparation - Design fees, including Preliminary Design, Production of Construction Documents, and the Supervision of Installation, generally range from 15 to 20% of the total amount of work contracted and constructed. Any cost estimate for artifact collecting could be misleading until artifact lists are assembled in conjunction with the Museum staff during the Preliminary Design Phase. The same situation is true for artifact preparation. But for the purposes of a ballpark budget estimate the Museum could assume a figure of \$1,000,000 for artifact collecting and artifact preparation, as well as all phases of design.

-OTHER MUSEUM PROGRAM SPACES

The interior design and furnishing of the remaining program areas: Administration, Education, Preparation and Visitor Services rival the significance of exhibit design in order to create a truly unified National Maritime Museum plan.

1. Interior Architecture - Because the Haslett Warehouse is an existing building and historic structure being renovated for museum use, there will probably be architectural situations, Museum needs, and code requirements unresolved at the time of the shell build out. Security needs, additional environmental controls, circulation requirements, wall construction, other space dividers, etc. could cost another \$50 per square foot.

2. Interior Furnishings - To furnish the office spaces and program/assembly spaces, and outfit the Preparation Shop could cost \$100 per square foot. Together, interior architecture and interior furnishings could cost \$150 per square foot for a total of \$3,750,000.

-CONTINGENCY

In a project with so many unknowns it would be prudent, even at this point, to add a 20% contingency onto the total.

-SUMMARY

Exhibit Fabrication & Installation	\$ 6,250,000	to	\$ 8,750,000
Exhibit Design, Artifact Collecting & Artifact Preparation	1,000,000	to	1,000,000
Interior Architecture & Furnishings	3,750,000	to	3,750,000
	<hr/>		
Total Range	\$ 11,000,000	to	\$ 13,500,000
20% Contingency	\$ 2,200,000	to	\$ 2,700,000
	<hr/>		
	\$ 13,200,000	to	\$ 16,200,000

This range of possible budget figures seems high even to us. However, upon considering the all the historic and architectural limits and constraints of the Haslett Warehouse, it also seems likely that unknown cost factors could affect the exhibit and interior installation in many ways we cannot even anticipate at this moment. The bottom line budget range may also have to absorb these costs along with the anticipated costs. Consequently, we feel the high budget range may be a more general and accurate projection of future costs than we can specifically break out at this time.

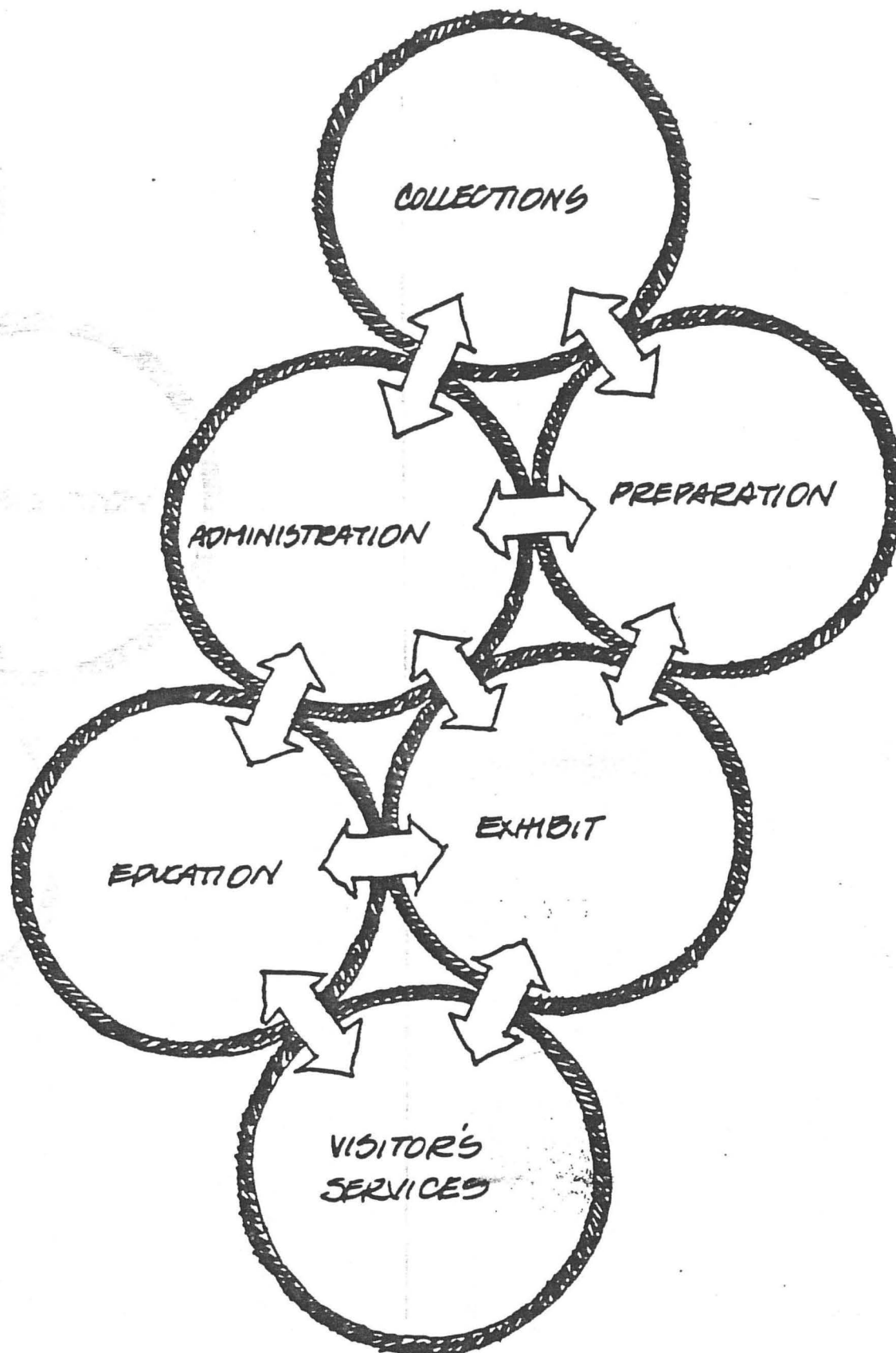
PART TWO:**NATIONAL MARITIME MUSEUM PROGRAMS**

Part Two organizes our findings and comments for the seven identified Museum Programs in the following format:

A. Existing Program — Identifies the existing program, the physical space allocated, the audience reached, and the strengths and weaknesses of the existing program.

B. Recommended Program — Interprets, supports, and compares our two proposed alternative schemes for a relocated National Maritime Museum in the Haslett Warehouse. Each proposed program is evaluated in terms of Space Allocation, Space Differential and Impact, Space Use, and Economic Considerations.

C. Comments — Summarizes our conclusions and opinions on the information collected and offers general assessments.



ATTACHMENT 3 MUSEUM PROGRAM RELATIONSHIPS

COLLECTIONS
± 30,000 ₪

PREPARATION
± 8000 ₪

ADMIN.
± 2000 ₪

EDUCATION
± 2000 ₪

VISITOR'S
SERVICES
± 3000 ₪

EXHIBITION
± 25,000 ₪

PROGRAM SPACE PLAN SUMMARY

Program	Current Sq. Ft.	Current Location	Scheme A	Scheme B	Scheme C
1. ADMINISTRATION -Bathhouse, 3rd Floor -Bathhouse, Basement	(1,200) 900 300	Bathhouse Fort Mason Pier	(2,565) in Haslett Dir: 485 Cur (2): 412 Staff Rm: 160 Secur/Rang: 420 NMA: 760 Sec (2): 328	(2,565) in Haslett Same as Scheme A	(2,976) in Haslett Dir: 485 Cur (2): 500 Staff Rm: 400 Secur/Rang: 531 NMA: 760 Sec (2): 300
2. COLLECTIONS -Artifact -Library -Archival	(27,000) 12,000 6,000 9,000	Fort Mason	Remains the Same	Remains the Same	Remains the Same
3. EDUCATION	(400)	Haslett, 2nd Fl.	(2,000) in Haslett 2 Staff Vols > 1,000 Library Prog. Rm. 1,000	(2,000) in Haslett Same as Scheme A	(3,240) in Haslett 2 Staff Vols > 1,224 Library Prog. Rm. 2,016
4. EXHIBITIONS	(13,000)	Bathhouse, Pier "Balclutha"	(24,950) in Haslett	(21,040) in Haslett	(28,752) in Haslett

Program	Current Sq. Ft.	Current Location	Scheme A	Scheme B	Scheme C
5. PREPARATION	(9,000) (1,000)	Bathhouse Pier	(7,300) in Haslett Office: 1,500 Prep: 3,900 Shipping: 600 Storage: 1,000 Maint: 300	(3,200) in Haslett Office: 1,000 Prep: 1,450 Shipping: 200 Storage: 400 Maint. 150	(3,456) in Haslett
6. VISITOR SERVICES -Bathhouse Store -Maritime Store -Restrooms -Lobby	(2,435) 115 800 1,520 -0-	Bathhouse Pier	(3,660) in Haslett Store: 2,030 Restrms: 630 Lobby: 1,000	(1,750) in Haslett Store: 1,000 Restrms: 490 Lobby: 260	(4,536) in Haslett Store: 3,096 Restrms: 720 Lobby: 720
7. VISITOR INFORMATION CENTER	(-0-)		(4,770) in Haslett *Need additional input for final recommendation.	(5,340) in Haslett *Need additional input for final recommendation.	None (VIC Exhibit in Lobby)
8. OTHER -Theater -Circulation -Atrium		None	(0-3,000 in Haslett) 1,100 in Haslett 7,400	(0-3,000 in Haslett) 1,100 in Haslett 8,100	(See Prog.Rm/Education) 1,100 in Haslett 6,000
TOTAL (Collections/Theater not included.)	(27,000)		(53,745)	(45,095)	(50,060)

ADMINISTRATION

A. Existing Program

Current Location: Bathhouse, Fort Mason, Hyde Street Pier

Current Square Footage: 1,200

Under the current Park organization, The National Maritime Museum is an administrative unit which is divided into five divisions: Management and Administration, Visitor Services and Resources Management, Library, Museum Services and Historic Ships. The National Maritime Museum staff is located at Hyde Street Pier, Haslett Warehouse, the Bathhouse, and Upper and Lower Fort Mason. To some extent, all divisions and staff support the Museum. However, the only administrative space in the Bathhouse is the office on the upper level which houses the Chief Curator and Secretary, and the District Ranger and ranger office in the basement. Two Rangers are assigned to the Museum building. They provide the only Museum security which includes opening and closing the building. At best security is minimal since the two rangers assigned to the building also must oversee a larger Park area. On the average, the exhibition is walked through twice a day. Some additional security is provided by the maintenance staff.

B. Recommended Administration Program — Haslett

-Space Allocation:

Scheme A & B: 2,565 Square Feet

Scheme C: 2,976 Square Feet

The Administration Program is 2,565 square feet in Scheme A & B. 2,300 square feet of the administrative program are located on the third floor in both Schemes A & B. The remaining 265 square feet are on the first floor and designated for Ranger and security control. The administrative square footage is based on our belief that a museum must be unified in function and staff. While the proposed administrative function is "minimal", it represents personnel critical to the successful ongoing administration, maintenance, and the development of the expanded

Museum exhibition and programs in the Haslett Warehouse. In addition to this administrative allocation, education and preparator office space is provided for within their own program areas.

- Space Differential & Impact:

-Scheme A & B: None

-Scheme C:

In Scheme C the Administration Program is 2,976 square feet and located on the first floor of the Museum. This location also offers an excellent working alternative program for administration and actually enhances the concept of "staff unity." This is because along with the Administration Program, both the Preparation and Education Programs and offices are also located on the first floor. The Preparation offices are directly across from Administration and the Education offices are located on the other side of the first floor. Consequently, all Museum staff are in proximity to each other thus creating a good administrative and program link throughout the Museum.

An additional advantage of Scheme C and the first floor location is that the Museum staff can directly enter their work area from the Cannery courtyard without going through the exhibition or other Museum areas. This location may also help security in that visitor and staff access to the Administrative area can be isolated from the exhibition. This can be a major consideration during non-public hours when security for the exhibition may be minimal, but when staff are still working at the Museum and receiving outside visitors.

Although the proposed administration program and use is the same, the new configuration of the first floor also increases the space allocation for administration (2,976 square feet) by approximately 400 square feet with the following possible distribution:

Museum Director - 485 square feet
 Curators' office - 500 square feet
 Staff Room - 400 square feet (up from 160)
 Security - 531 square feet (up from 420)
 Maritime Museum Association - 760 square feet
 Secretary (2) - 300

- Space Use:

1. Museum Director's Office - 485 Square Feet (Scheme A & B)

There currently is no full time Museum Director. The current Director of Museum Services has many other Park responsibilities and is not located at the Museum. A project and museum the size of and with the potential of the proposed Haslett Museum should have an on-site Museum Director, someone who can devote fulltime to overseeing, maintaining and developing specific Museum programs.

2. Curators' Office (2) - 412 Square Feet (Scheme A & B)

3. Secretary - 328 Square Feet (Scheme A & B)

4. Rangers &/or Security - 265 Square Feet (Scheme A & B)

5. Staff Room - 160 Square Feet (Scheme A & B)

6. Maritime Museum Association - 760 Square Feet (Scheme A & B)

7. Foyer - 470 Square Feet (Scheme A & B)

The matter of administrative space is not simply a matter of finding offices for people or substituting office space for exhibition space. It is a matter of focusing personnel and effort on common Museum goals. The people who run the Museum must be at the Museum. The real issue is not if there must be administrative space, but how many staff will be needed to operate a maximum Museum of approximately 46,000 square feet. The proposed administrative function (including preparation, maintenance, and education staff) only provides skeletal staffing for a Museum of 46,000 square feet. Other equivalent museum models exist. The Coyote Point Museum which is 25,000 square feet employs ten full time staff people and is also supported by a large volunteer effort. The Oakland Museum History Department oversees its 25,000 square foot exhibition and programming with a History staff of ten supported by the larger Museum and Association staff of nearly fifty. The San Jose Historical Museum employs ten full time staff and is supported by the City's Parks and Recreation Department.

One immediate additional staff requirement will be security since the present arrangement is inadequate. Pat Wilkinson, Deputy Director of The Oakland Museum and administrator of their security, indicated that there is no single formula for security. It depends on the exhibition sightlines, configuration of exhibits, access and egress, and the value of the artifacts. However, The National Maritime Museum will have to consider the options and solutions for providing around the clock security during public hours, staff hours, staff and public hours and night time. (Also see Exhibition Program for additional comments on security).

Other additional staff considerations will need to accomodate

increased Visitor Services (lobby, ticket taking & giftstore), Education, and Preparation, and Exhibition Programs.

- Economic Considerations:

1. Need for additional fulltime security -
The security guards at The Oakland Museum are among the highest paid in the country receiving \$8.92 - \$9.88 an hour.
2. Full time Museum Director
3. Other additional staff
4. The possibility of contracting for Museum administration through the National Park Service.

C. Comments

The Administration and organization of The National Maritime Museum is extremely complex, for there is no single Museum, no central focus. From a very simple perspective, The National Maritime Museum only exists on paper. In reality, it is a collection of independent divisions loosely affiliated under the umbrella of the "National Maritime Museum Unit". These divisions draw upon each other for support, but clearly each has its own priorities and territory.

The Aquatic Park Bathhouse is called The National Maritime Museum, but it essentially falls under the Museum Services Division and is little more than an exhibit facility. Collections are not stored there, education programs are not generated from there, and few staff people are there. As it presently exists, the Bathhouse clearly is not the heart of the National Maritime Museum Unit. Yet, it should be, for The National Maritime Museum needs a single institution which houses staff and serves as the center for all Museum related functions and divisions including exhibitions, education, collections, visitor services, etc. The Museum as an institution can and should be the catalyst for all the related activities and starting point for policy making. For example, the Educational Program stems from the exhibition themes and content outward to the historic ships. The exhibition draws from the collections and, in turn, can help refine collection policy by its themes and content. Visitor services begin at the Museum and extend out through the park.

The National Maritime Museum must be more than a Museum organized on paper if it is to become a vital functioning Museum with a compelling exhibition, an active program, and a staff united in purpose and place. It should be administered as a whole Museum not as a park with diverse functions and scattered staff.

COLLECTIONS

A. Existing Program and Bathhouse Use

Current Location: Fort Mason

Current Square Footage: 27,000

1. Storage -

The collections of The National Maritime Museum fall into three general categories: artifact, library, and archival. Most collection material is processed and stored at Lower Fort Mason. The exception is the small boat collection which is stored at the Haslett and on Hyde Street Pier (along with some of the macro objects). The only collection material housed at the Bathhouse are artifacts on display.

The library collection including the public reading room and staff work area occupies approximately 6,000 square feet at Fort Mason. The archival collections including shelf storage, photo vault and processing areas take up approximately 9,000 square feet. Both the library and archival collections are housed on the third floor. The smaller artifact collection is stored on the first floor and occupies about 12,000 square feet.

The National Maritime Museum already has improved its collection and storage facility at Fort Mason. The building is a secured space with a fire alarm system. A new photo vault which is environmentally controlled and protected by a fire suppression system houses the valuable collection of historic photographs. The fine arts storage area is also protected by a fire suppression system.

2. Scope of Collections

-Artifact:

The artifact collection of The National Maritime Museum is a primary concern of this study, for it is a critical factor affecting the feasibility, design, and installation of an outstanding Museum and exhibition in the Haslett Warehouse. In fact, the collection is the "raison d'être" for any museum and a collection's significance must be viewed in many ways — for research, for preservation, education, and for exhibition purposes. All of these factors determine the validity of a collection and a Museum. Without a doubt, the National Maritime Museum collection is one of the most significant maritime collections extant.

For the purpose of this study, however, the collection was analyzed only for its general content and its general "exhibit qualities". For an artifact

to be considered for exhibit, it usually must meet the following criteria: it must be of "museum quality", that is, in premier condition; visually dynamic and "provocative"; be historically significant or have some associational value. Since the development of a conceptual design is not a part of this effort, the artifacts could not be assessed in relation to specific themes nor on their individual "maritime or historical significance". Instead, the review of the collection and its exhibit merit was based on visual quality, size, condition, and general subject categories.

Collections are the foundation of any Museum, yet not all collection material is suitable for exhibition although it may be considered a significant part of the collection. This may be for a variety of reasons ranging from artifacts that are extremely valuable and irreplaceable to duplicates of the same type to items in fragile condition or of poor appearance, but the result is that the majority of most museum collections remain in storage for research and study. The material on exhibit generally only represents the "tip of the iceberg." The National Maritime Museum is no exception. Of its 25,000 collection items, over 90% are in storage. The artifact collection of The National Maritime Museum includes 65 small boats (less than 30') stored in Aquatic Park, Hyde Street Pier and the Haslett; the material on exhibit at the Bathhouse and on "Balclutha"; additional macro objects (pilot houses, "Galilee" stern, etc.); and a variety of smaller items stored at Fort Mason. (The historic ships are not included in this accounting.)

The collection policy of the Museum is based on the "mission goal" to interpret West Coast Maritime History, however, most of the collection relates to sailing ships. The collection's strong suit is sailing technology, the things that make ships run from tools and instruments to riggings. Daily life at sea is another strong collection subject. There is little material representing 20th century or contemporary maritime culture.

Collection numbers can be misleading. While the Museum's collection numbers 25,000 objects, many objects are small with duplicates in every subject category. Most artifacts require some preparation or conservation work. What this means is that while a majority of the Museum's collection may be or is suitable for display, not all of it can be used. Certainly the existing collection deserves to be exhibited and the small boat collection will form the dramatic heart of the exhibition. However, we estimate that in terms of actual exhibitable small items, that only about 50 - 60% of the existing collection now in storage might be used in addition to the items already on display at the Bathhouse. An acquisition and loan program will need to supplement the existing collections with 20th Century maritime material needed to round out both the scale and thematic aspects of the

existing collection.

The Museum's catalogue system for the collection currently has over 80 subject classifications. Using this as a guide, we developed our own simplified subject classification system and either commented on or roughly estimated the percentage of exhibitable small artifacts in each category based on what we saw in cabinet and open shelf storage at Fort Mason.

1. Fine Arts (paintings, scrimshaw, drawings, photos): The NMM has a wealth of material to draw from to support graphics and the exhibition use of archival material. Paintings or other fine art materials would depend on thematic considerations. All of the scrimshaw should probably be considered for display.

2. Figureheads - 10 total: Visually dramatic and significant, all should be considered for display.

3. 1/2 Models - approximately 40: 100%

4. Ship Models - approximately 200: 10% - Many are possible but they must be chosen according to some thematic sort and for their "museum quality".

5. Ship Nameboards - over 100 ranging 4-10': Many of these could be used as hanging artifacts depending on ultimate exhibition space needs.

6. Diving Suits & rigs - 6: 30%

7. Rigging & Deck Fittings & Anchors (blocks, wheels): 30-40%

8. Flags & Pennants - over 100 from steamship companies, ships, yacht clubs: Many of these can also be used as hanging artifacts.

9. Navigational Instruments (including telegraphs, binicals, lanterns, depth finders, binoculars, etc.) - 30 types from 18th century on: 40% - While these artifacts meet all criteria for display, not all can be exhibited due to duplication, and and it will be a question of how many can be used based upon the thematic approach.

10. Bells: 40%

11. Tools, Machinery & Equipment (ship and dock side) - 40-50%

12. Sea Chests - approximately 24: 30-40%

13. Ephemera & Ship Furnishings: 40%

14. Native crafts (seal skin kayak) - 100%

15. Ship Structural Fragments - 20%

16. Fishing Equipment (whaling) - It is a significant story, but not well supported by collection material.

The condition of the artifact and fine arts collections is now being studied by several conservators. (See discussion under Exhibition Program).

In addition to the smaller collection artifacts stored at Fort Mason, the

In the "best of all possible worlds" the collections of National Maritime Museum would also be housed in a relocated Museum at the Haslett Warehouse. Although, most museums must store their collections in other facilities, this invariably provokes endless problems. Warehouse and storage space is increasingly expensive, environmental conditions are often not satisfactory and difficult to control, staff is often isolated from the very collections they are supposed to be working with while public access to the collections is virtually non-existent.

However, Fort Mason is clearly the research and collection facility for the National Maritime Museum and effort and investment has been made to bring the facility up to the environmental and archival standards the collection demands. Unless the same investment can be made at a relocated Museum in the Haslett, the research and collection facility should remain at Fort Mason. This does raise issues that deserve noting.

By keeping the collections and research facilities at Fort Mason, the notion of unity breaks down. Instead of staff being isolated from the collections as is usually the case, a large part of the Museum staff will be isolated from the Museum itself. Since they will not be located at the "Museum", they also will not be interacting with other Museum staff, exhibits, and programs on a daily basis. Consideration should be given to this problem and an effort made to bring the collection staff into the "larger Museum family".

- Space Differential & Impact:

-Scheme A, B and C: None

- Economic Considerations:

1. Possibility of relocating photographic collection to Haslett.
2. Revenue from photo collection.

The archival collection of the National Maritime Museum is an outstanding resource, particularly the photographic collection. Yet it is probably under utilized because it is removed from general public access, exhibit and program activity. There is space available at the Haslett which the Museum could use to expand collection storage or record keeping functions. The Museum may also wish to consider maintaining some collection finding aids at the Museum for general public inquiries. This should be particularly thought about in reference to the photo

collection. The photo collection is a good potential source of revenue with high general public appeal and visibility, but at the present, the collection is not seen or used much. The new Museum location offers a chance to increase this public service.

C. Comments

The National Maritime Museum has an extensive collection much of which meets the criteria for "museum quality" material for exhibition. This collection material deserves display and certainly the small boats will form the vital core of a successful exhibition. However, the existing small artifact collection does contain certain duplication and generally does not represent contemporary Maritime culture. Consequently, the Museum will also need to undertake an acquisition and loan program to supplement available existing collection material for exhibition.

EDUCATION

A. Existing Program

Current Location: Haslett Second Floor

Current Square Footage: 400

All existing National Maritime Museum Education Programs are managed through the Visitor Services & Resource Management Division and are developed and administered by Park Rangers. These programs and the rangers responsible for each fall into two classifications: Ranger/Interpretation and Ranger/Education. The emphasis of the Ranger/Interpretation classification is on meeting the needs of the casual park and "single-time" museum visitor while the priority of the Ranger/Education classification is to develop programs which will establish an ongoing basis of support and interaction between the National Maritime Museum, schools, and the general public. The most notable example of this is the Environmental Living Program.

To some degree all rangers are concerned with education and interpretation, but only those specifically classified Ranger/Education are able to give all of their time to educational and interpretive programming. By contrast, the classification of Ranger/Interpretation is responsible for larger park priorities as well, including security and control. Interpretation is only a small part of their overall function.

The distinction between the two classifications and different emphasis is significant because it affects the Education Program of The National Maritime Museum, in particular, its function at the Bathhouse. Under current staffing, there is only one full time Ranger/Education and two seasonals to administer and develop educational programs for The National Maritime Museum. However, their efforts do not include interpreting the exhibit at the National Maritime Museum or relate to any use of the Aquatic Park Bathhouse. Exhibit interpretation and any educational use of the Bathhouse exhibit is the responsibility of the Ranger/Interpretation classification. There are 2 Rangers/Interpretation assigned to the Bathhouse.

The result of this split ranger classification and activity is that there is no organized Education Program for the National Maritime Museum and exhibit. Additional interpretation and programming occurs on the most minimal level. In addition to their security responsibilities and staffing the giftstore part time, the Rangers/Interpretation assigned to the

Bathhouse do give general public tours and an occasional school or group tour. These tours are offered twice a day and are independently developed by each ranger. The ranger tours of the National Maritime Museum exhibit are energetic and show great individual effort, but there is no general interpretive or thematic approach based on consistent information or point of view. More importantly, there is no attempt or thought given to developing a traditional "Museum Education Program" with an ongoing core of trained volunteer docents. Nor is the Museum exhibit used as a catalyst for developing outreach programs and enrichment.

Because there is no formal Education Program at the Bathhouse, no area is given to education or volunteer use. The District Ranger and rangers assigned to the Bathhouse occupy offices in the basement of the Museum, but this area serves the Administration Program not Education.

B. Recommended Education Program — Haslett

-Space Allocation:

Schemes A & B: 2,000 Square Feet

Scheme C: 3,240 Square Feet

The Education Program is approximately 2,000 square feet in both Schemes A & B based on the following justification. The Education Program will require two full time staff people including a Curator of Education or Education Specialist to develop and oversee programming and an Education Coordinator responsible for scheduling groups, docent and service council activities. Their designated office or work area totals approximately 1,000 square feet which allows office space for staff people and an administrative space, library, and "home" for the volunteer groups.

Volunteer space is often a low priority in many museums despite the invaluable role volunteers play. The Oakland Museum is a "fair model" in this respect, for its Docent Council Office is 900 square feet and is adequate for supporting its large program (over 500 docents). In this situation the professional staff occupies the same space as the volunteers. This will also be the case in Haslett. However, it must be noted that while the education staff and volunteers work closely together, the professional staff should have its own area and "distance" from the volunteers. The 1,000 square feet allocated for Education and volunteer

administration can be designed to create "suitable" separation between the professional staff and volunteers.

Finally, the additional 1,000 square feet designated for the Education Program function is for a general meeting and program space which will seat approximately 150 people. This is ample room for docent training, school groups, conference and meeting room use, as well as general public programming.

- Space Differential and Impact:

-Schemes A & B: None

-Scheme C:

In Scheme C the Education Program is 3,240 square feet and relocated on the first floor. Located on the Hyde Street side of the building, it spans the entire outside length of the middle bay and is adjacent to the exhibition. The proposed program and use of space is the same with no impact from the first floor location proposed in the scheme. The additional square footage for Scheme C (3,240 total) results from an increased program and meeting room space of 2,016 square feet which will allow for the recommended seating of 200 to 300 as requested by staff. The remaining length of this part of the bay has been designated for education offices, library and volunteer space thus increasing the allocated square footage for this purpose to 1,224 square feet.

Scheme C is an excellent alternative plan for the Education Program actually increasing both the program space for the general meeting room and the space available for the Education staff, volunteer work area and office. It is also advantageous because it places the Education Program directly next to the Exhibition area. The adjacent exhibition area is the natural and overlapping arena for many Education Program activities. The proximity of education and exhibition makes it easy for staff and volunteers to coordinate and develop activities in relation to what is actually happening in the exhibition. School group activities may begin in the program room and move on out into the gallery. Docent and volunteer training will also benefit from the nearness of the classroom setting used for training and the "real-life" exhibition setting.

- Space Use:

1. Office space for Education Staff - 2 (Ranger/Education) -

A well structured Education Program requires a full time professional staff, a trained volunteer support organization, as well as a permanent space for staff and volunteers. The existing Education Program at the National Maritime Museum provides little of this. It is a missed opportunity and one which is essential to the growth and potential of a new Maritime Museum facility.

If Park Rangers continue to be responsible for interpretation and education, all ongoing Educational Programs need to be developed and administered by the Ranger/Education classification including exhibit interpretation and programming. Education is a full time task and effort, not one to be shared with other concerns of security and control. Based on observations of current programming and activity and additional Museum responsibility, the education function requires at least two full time staff. One Ranger/Education can not handle the increased responsibility of developing a Museum exhibit interpretive program and relating it to a cohesive package of all Maritime Museum programming (ELP, etc.). The anticipated increase in program and tour development and arrangements, and group and public scheduling simply require additional staffing. The Education Program is highly visible and directly impacts the public. Inadequate service in any arena is quickly noted.

2. Volunteer space for Museum Docent Council and others involved in National Maritime Museum programs (ELP, ships, etc.) as well as Service Council volunteers (giftstore, lobby, etc.).

The approach and "philosophy" of the Education Program and staff also must change to accomodate increased activity and facilitate the potential for growth. Although educational programming exists already, the education staff needs to devote more attention to developing a volunteer structure or organization (a Docent Council, Service Council, Maritime Ships Council, etc.) which meets the needs of the different types of volunteers working within the National Maritime Museum. Ultimately, the volunteer organization should be a self-perpetuating group. The role of the professional staff is to train them, guide and oversee their activities, initiate new ideas and make it possible for the volunteers to develop and offer new services themselves.

3. "Classroom" for volunteer training, school groups, lectures, or programming and A-V use with seating up to 285.

The meeting room is a multi-purpose room. It is a place which can accomodate all docents and volunteers for training and enrichment. It will provide space for school groups and special programming for the general

public. Seating up to approximately 285 people, the room is meant to be flexible and provide an area for a variety of Museum activities and functions.

- Economic Considerations:

1. Two full time staff -

We recommend that the education program have at least two full time staff people. In general terms, one position (curator of education) will be responsible for developing programming and training, and overseeing the activities of the volunteer councils. The other position (volunteer coordinator) coordinates groups, schools and volunteers. This is based on the assumption that the Education staff will be responsible for a docent program numbering approximately 125 volunteers in addition to administering existing programming such as the ELP, and developing outreach activities and other volunteer council activities.

2. Program Growth and Support -

Likely education models for the National Maritime Museum can be found both at The Oakland Museum and the San Jose Historical Museum. In both instances, the history exhibit area is approximately 20-25,000 square feet and supported by a volunteer contingent of 100-125 docents. While budget and program support varies museum from museum an average cost breakdown per docent of these two institutions is somewhere in the neighborhood of \$250 each. Like the Maritime Museum, both these museums also have a private and public (city) support side which share the cost of their Education Program. The annual education budget of the SJHM is \$27,000 per year (excluding the salary of one full time staff) and supports 125 volunteers. The Oakland Museum Docent Council budget is approximately \$150,000 (including two full time docent council positions and three interpretive specialists).

3. Support through the Maritime Museum Association -

As is typical, the education budget is often offset or supplemented by a private Museum Association. This is the case both in Oakland and San Jose where office, postage, phone and sometimes printing is funded by the public or city side while the cost of training, staff, outreach programming and recognition is supported by the Museum's private associations. Private support also facilitates easy access to money and a mechanism for Education Programs to generate funds which are put directly into an education account.

4. Possible revenue producing programs & program funds -

To some degree education costs can be offset. Some Museums charge

for decent training and enrichment (The Oakland Museum charges \$75.00 for training and provides some scholarships). Charging for outreach programs can offset their cost and provide funding for new programming. (SJHM charges \$25.00 for an outreach Victorian School Kit).

6. Newsletter Question -

The purpose, audience, quality, and the role of the education program in producing a newsletter needs to be determined. Traditionally, the NMM Education Program publishes a newsletter for its volunteers. Presently, this newsletter is also used to communicate between various staff and divisions. Publishing a newsletter through the Education Program is one existing and possible solution to this communication problem. However, because a newsletter is a visual and graphic piece of information which also conveys a public relations message and image, it is a larger issue with possible expanded purpose. An improved Museum newsletter may well come under the purview of the Maritime Museum Association.

C. Comments

The Education Program is essential to our "notion of unity" and to the "well-being" of any Museum, for it is the bridge. It links the "private side" of the Museum —its collection staff and activities — to the "public side" of the Museum through interpretive programming and activities. It keeps the Museum "alive" with purpose and fresh approach. Education is also the "go-between" within the Museum because it communicates with all the various activities. It draws from the collections and uses the exhibits to create programming which taps the resources of virtually all staff people. The Education Program extends far beyond the physical limits of the building and is the means for generating an ongoing basis of public support and involvement both in service and dollars.

To unify, create, and expand the Education Program is an enormous undertaking requiring permanent staff and space. The Education Program will ultimately become the home for hundreds of volunteers who must have a place to call their own. It is only common sense. They need a space to hang their hat and put their purses, to have their meetings, plan activities, receive training, and present programs. Volunteers are the heart of any good Education Program. The credo of any knowledgeable museum Education Specialist is "Be Good To Your Volunteers and They Will Be Good to You." If the Museum expects volunteer support, and without it there will be no Education Program, then it must provide adequate space and professional support. The 2,000 square feet allocated Education provides basic and essential staff, program, and volunteer space.

EXHIBITION

A. Existing Program

Current Location: Aquatic Park Bathhouse, Hyde Street Pier, "Balclutha"
Current Square Footage: 13,000

The existing National Maritime Museum exhibition occupies the first and second floors of the Aquatic Park Bathhouse. The Museum originally opened in 1951 and in 1984 the Steamship exhibit opened. There is also a small changing exhibit gallery on the second floor where two shows are installed each year.

Completed in 1939 as a project of the Works Progress Administration and as part of the design of Aquatic Park, the Aquatic Park Bathhouse is now on the National Register of Historic Places. The building's architectural style is "Streamline Modern". It incorporates nautical lines and motifs throughout and resembles a ship in abstract form. The Aquatic Bathhouse has been called an "art deco treasure", for its interior features original art works by Hilaire Hiler, Sargent Johnson, John Glut, Richard Ayer, and Benjamin Bufano.

While the Bathhouse could be a stunning setting for a Maritime exhibit, the current exhibit installation and building interior do not work well together. The impact of the present exhibit on the Bathhouse is substantial, for it compromises the artistic integrity of the structure. Wall murals are obscured, some bas-reliefs are covered with paintings, and a portion of the terrazzo is covered. The second floor has been modified to accommodate the exhibit including the installation of a false ceiling and carpet. The affect of the glue on the terrazzo is not known.

The exhibition also suffers, for it now "competes" with the building's art deco style instead of complementing the building's beautiful maritime motifs and nautical detail. Visitors are attracted by the unique building, yet this very quality seems to inhibit their entry. At the moment, little is being done to "draw" visitors inside and once inside there is no orientation area for the public. Environmental control is also problem. The heating system is antiquated, either too hot or too cold on any given floor. Control of ambient lighting is difficult. In some areas, such as in the new Steamship exhibit, drapes are pulled to control the impact of light, but in the process, the spectacular maritime views are hidden. These views are integral to the building and should be part of the Bathhouse exhibition experience.

The Bathhouse exhibition is not based on a basic "conceptual design", that is, an overall story and message placed in relation to available space and artifacts. Instead, the exhibition is a series of independent small exhibits and displays. While its subject and purpose is maritime history, there is no overriding theme. The exhibit content is very artifact specific and does not interpret a larger story or offer a sense of priorities within themes. Perhaps most significantly, it does not adequately talk about a place — this place San Francisco — which represents so much of west coast maritime history. The exhibition lacks a beginning and a culminating experience which conveys some larger point to remember and connects the exhibit to what is outside the window, to the visitor's daily life.

Except for the Steamship Room and changing gallery, the exhibit is largely a product of its original installation during the early 1950's. It also shows the signs of successive alteration. Essentially limited to free standing panels and cases throughout, it does not have a consistent "design vocabulary". Copy is sometimes typed, printed, and occasionally hand written, and as is typical, is often too much or too little. The reproduced graphics do not reflect the quality of the original historic photographs nor are they used in a way which enhances or further helps set the stage for a maritime experience. Panels and cases vary in style and there are no "rules" of placement which work in tandem with the larger exhibition "look" and design of the building.

The changing exhibit space is inadequate, for its size only permits the display of archival material and small artifacts. Few visitors are able to enter the space at one time and the experience is diminished by a noisy and visible air conditioning unit installed in the wall.

B. Recommended Program — Haslett

- Space Allocation:

Scheme A: 24,950 Square Feet

Scheme B: 21,040 Square Feet

Scheme C: 28,752 Square Feet

The allocated square footage for an exhibition in the Haslett Warehouse is a result of the mission goal of the National Maritime Museum, the

artifacts needed to tell the story, the existing collections and subject.

If the mission goal of The National Maritime Museum is to interpret West Coast Maritime History one must begin asking what artifacts tell this story? While there are a variety of maritime objects ranging from machinery and rigging to scrimshaw and paintings, the heart of the maritime experience are boats and ships of all descriptions and sizes. Any exhibition interpreting maritime history must also include these. However, the very nature of these maritime artifacts also dictates the form of the exhibit space, for boats require vertical not horizontal space. The masts, the lines, the sails and riggings are not broad horizontal elements, but tall and vertical. Even a small boat of 22' with mast simply has to have a vertical space of up to 50'.

Consequently, the character and size of the proposed exhibit space is shaped by the need to display small boats in the atrium in order to successfully tell the maritime story and convey some sense of the scale of the maritime experience. The allocated space also takes into account the desire to display several "macro-objects" including the stern from the "Galilee" as well as all the material currently on display at the Bathhouse (13,000 square feet). Finally, it allows room for adding approximately 40% of the collection material now in storage as well as new acquisitions which will support an exhibition based on a general conceptual design.

Both scheme A & B allow space for a changing exhibit area which can range from a minimum of 1,540 square feet to a maximum of 5,340 square feet depending on the final exhibition design and the capability of the Museum to produce quality changing shows.

- Space Differential & Impact:

-Schemes A & B:

In Scheme A the Exhibition Program is 24,950 square feet and in Scheme B 21,040 square feet. The difference in square footage between the two schemes is approximately 4,000 square feet with Scheme A offering the largest exhibition area. In Scheme A, 1,000 square feet of exhibition area is gained on the second floor due to the orientation of the Museum and the entry-lobby configuration. There is an additional 3,000 square feet of exhibition space gained on the first floor of Scheme A. This is a result of the location of the preparation function. In Scheme A, the exhibition spans the entire middle bay of the first level and the preparation function is separately located in the northeast corner. In

contrast, on the first floor of Scheme B, the preparation function is located in the middle bay along with the exhibition, thereby trading off exhibition for preparation space. However, the impact on the "mission statement" is nominal. An exhibition is a story and relative size does not necessarily affect quality. A good analogy is film. Films can be an hour or an hour and a half and be equally successful in telling a story and portraying an "artful" message. The size of an exhibition is the same. In addition, the amount of permanent and changing exhibition space is flexible.

-Scheme C:

In Scheme C the Exhibition Program is 28,752 square feet and located on the first and second floor and third floor. A 3,168 square foot changing exhibit area is located on the first floor adjacent to the permanent exhibition. If desired, changing exhibit space is also available on third floor atrium gallery or overview of the permanent exhibition below. The primary impact of Scheme C on the exhibition program is that the exhibition is only visible on the second and third floor from three sides of the atrium. There is no longer a complete viewing ring around the exhibition, but rather a "horseshoe" view since the back side or the Cannery side of the permanent exhibition space is a wall. This wall can, however, be used as an effective background for the objects displayed in the atrium.

Although with Scheme C there is no permanent exhibition space on the third floor, there is a viewing gallery around the open atrium space which enables visitors to look down into the exhibition below. The size of the third floor atrium and viewing gallery has been reduced, but it still allows for some possible changing exhibit space.

The third floor viewing gallery is accessible by stairway, but there is no immediate handicapped access. Handicapped access to the viewing gallery, however, is possible via the elevator down and around the corridor which adjoins the Museum and commercial space.

While the permanent exhibition has been limited to the first two floors in Scheme C, we strongly feel that the third floor atrium and visitor overview is essential to creating a dynamic and successful exhibition experience for the Museum visitor. If the third floor atrium and visitor's gallery in Scheme C is eliminated for economic reasons, the quality of the Museum exhibition will be affected.

- Space Use:

1. Permanent Exhibition -

The purpose of an exhibition is communication or story telling. It takes an idea and translates it into a three dimensional story within a finite space. It is a physical experience with real limits and constraints. A good exhibit is based on objects, words, graphics, ideas — an assemblage of many components, but the essence of any good and worthwhile exhibit is the collection. The artifacts must tell the story and be of the quality, scale, and significance warranted by the idea.

To create an exhibition almost twice the size of the present Bathhouse exhibit will require some new collecting although the existing collection, particularly the small boats, will serve as the heart of the exhibition. While it is not in the scope of this study to develop a conceptual design, it is worth a few moments to discuss the relation of the existing collection to possible maritime themes. Maritime history is the history of San Francisco, — the story of this unique place and people and the interlocking network of ocean, bay, and rivers. One possible approach might relate this premise to an interpretation of: 1) The Place and the People; 2) Pre-Gold Rush Days (the hide & tallow trade, creation of Yerba Buena); 3) The Gold Rush Impact; 4) Maritime traditions and technology — navigation & disasters; 5) The Maritime Network — trade & Industry & Imperial City; and 6) San Francisco's waterfront evolution and preservation.

But these represent only ideas not an exhibition and the existing collection does not fully support these basic themes. Although approximately 90% of the collection remains in storage, many of the most notable pieces are already on display. The remaining collection in storage at Fort Mason consists of smaller objects with duplicates in every category. Not all of this material can be used for exhibition based on the criteria of size, condition, and appearance (not historical significance) (See further discussion under Collections Program). New exhibition material will need to be located.

The artifact search and acquisition process is arduous, time consuming, and difficult to anticipate the cost. For example, around 1,500 new artifacts were collected for The Oakland Museum's new 20th Century History exhibit since virtually none of the existing History Collection (220,000 items) was used. This was undoubtedly the most difficult part of the entire exhibition project. The process of identifying, locating and acquiring new exhibit artifacts took almost three years. Over fifteen paid staff participated including curators, project personnel, outside collectors in addition to volunteer support, and still, more people could

have been used.

The National Maritime Museum will need to undertake an acquisition and loan program to supplement its existing fine collection, for the exhibition artifacts must be of museum quality, visually dynamic, and historically significant. They simply must be the best available if the goal is to achieve a first class maritime museum.

2. Changing Exhibits -

Good changing exhibits can be as time consuming and expensive as a permanent installation. While they offer an opportunity to display portions of the collections not normally seen and interpret topics beyond the scope of the permanent exhibition, they also need to reflect the same care and standards of the permanent exhibition. To curate, design, prepare, install and dismantle one good original changing exhibit is a major undertaking easily taking a year. The alternative is renting a traveling exhibit which also calls for the same attention to administrative detail (for example, scheduling and condition reports), curatorial and collection input, and in house exhibit design. One must also consider the time involved in locating available traveling shows. Simply coordinating the changing exhibit program and people involved and developing a successful long term schedule can be a job for one person.

The Oakland Museum offers one possible model for a successful changing exhibits program. The History Changing Exhibit Gallery is 3,200 square feet and three to four shows are installed each year. Few of the shows originate in house. Most are either guest curated or are traveling shows. Yet even these "minimal" shows require curatorial support and the fulltime effort of a preparator/designer for at least two months. In addition, four to five temporary preparators are hired fulltime for six to eight weeks of installation and dismantling time.

The History Department also installs two or three "Great Hall" exhibits in a 5,200 square foot area. Usually these are traveling shows which require a curator's and a preparator/designer's fulltime for three months. Six to eight temporary preparators are hired for six to eight weeks for installation and dismantling.

- Economic Considerations:

1. Exhibit Design including Preliminary Design, Working Drawings, Fabrication, Installation & Supervision -

There can be many variations, but the exhibit design process generally consists of three phased contracts. The first is for the development of a preliminary design including a conceptual design and thematic approach, a

content outline in relation to a space plan, and preliminary visual renderings. The second contract is for the production of working drawings which allow the institution to negotiate a separate contract with an exhibit fabricator for the production of exhibit hardware including exhibit platforms, cases, graphics, etc.) The final contract is for the supervision of exhibit fabrication and installation.

2. Exhibit Project Staff (Project Manager; Photo Researcher, Copywriter, Graphics) -

Developing the conceptual design, fabricating, installing, and maintaining an exhibition of this size is an enormous undertaking. The two major projects at The Oakland Museum (History & Natural Science) were completed only with the support of additional personnel hired only for the project duration. A major exhibition project is more than just another exhibit, it is the very heart of the Museum. Moreover, it is an all consuming process which demands the support of the entire Museum. To prepare for it, maintain it, and keep it alive will require the presence of a consolidated Museum staff. It is our feeling that the existing staff is not equipped to handle such a venture without additional funds and resources, staff support, and a wide spread commitment to a revitalized Maritime Museum as a unified institution.

A full time exhibition project manager will be needed to oversee the process and coordinate the people involved. This position is critical, for the program manager must see the entire process, work closely with the designer and facilitate institutional needs with outside contractors, time schedules and budgets. The project manager may also be responsible for overseeing the acquisition program. Because of the immense task, the project manager cannot be expected to have another job description or institutional responsibilities as well.

All existing staff will also have to participate in the process of locating graphics & archival material, finding acquisitions, preparing materials for display and a variety of other tasks. Invariably, this will not be accomplished without outside help. Inhouse staff is generally concerned with ongoing responsibilities and tasks. A major exhibition project has a life and a timeframe of its own which must be adhered to if it is to succeed. An exhibit of this scale is not part of the normal ongoing life of the institution. It is a moment removed from time that demands an intensity and dedication not traditionally associated with institutional staff. In this respect a large exhibition is not an "inhouse" project. While the institution will have to support the project with staff and resources—outside designers, other exhibit preparators, writers, graphic researchers, and fabricators will also be part of the process and on the payroll.

3. Acquisitions -

It is almost impossible to accurately predict an acquisition budget and ultimately the exhibition collection will be a combination of existing collection material, loans, new gifts and purchases. For example, the acquisition program and budget for The Oakland Museum's 20th Century exhibit exceeded \$100,000 and would not have been realized without major donations from corporations and individuals.

4. Preparation & Conservation of Artifacts -

The National Maritime Museum is currently working with several conservators, including John Burke, to assess the condition of its collection. In speaking with John about the condition of the Museum's collection in relation to the proposed exhibition, John observed that the entire collection probably requires some conservation. This may range from simple cleaning, repair, and stabilizing the condition of an artifact to total conservation.

Overseeing and coordinating the artifact/preparation and conservation process requires a full time "Conservation/Preparator" This individual should be a "generalist conservator", i.e., equally versed in paper, wood, textiles, etc. The likely responsibilities for this position would include: 1) Preparation of exhibit artifacts — assessing all potential exhibit artifacts for display for the likely exhibit impact on their condition and determining requirements for exhibition display; 2) Establishing and overseeing the inhouse conservation and artifact preparation facility and coordination of necessary outside work; 3) Installation of all artifacts including special armatures, mountings, etc.; 4) Responsibility for securing all artifacts on display and coordinating with security to develop specific case alarms, etc.; 5) Responsibility for establishing the exhibition climate control system criteria and working with the designer to determine lighting levels and micro-case climates.

This is a very specialized job, one requiring an experienced and versatile individual. A successful exhibition installation and long term conservation program depends largely on this person's skills.

John Burke also commented that the amount of preparation or conservation work required by each object put on display is inversely related to the effort and expenditure initially made to control the exhibition environment. If there are no environmental controls then excessive and expensive attention must be given to individual artifacts and exhibit cases. John indicated that humidity control was the most important factor in "protecting" exhibition artifacts in the Haslett Warehouse since in this situation excessive dampness and fluctuating temperatures pose the greatest threat to organic collection materials on display. The most practical approach is to install two environmental

control systems for the building.

Another conservation consideration is light. Light must be considered from three aspects: 1) U-V light (the most critical), 2) the lighting level (next most critical), and 3) Infra-red light (least critical). While the proposed atrium is a source of light, immediate conservation solutions include the use of applied scotch guard and solar film to reduce U-V light and tinted or neutral density glass which can cut up to 400 nanometers of U-V light as well as infra-red light. The lux level must be viewed both in relation to the accepted level of natural light and additional exhibition lighting level. The proper care of select artifacts may require micro climates for individual cases and artifact rotation. These are factors which will need to be determined and implemented by the Conservator/Preparator and they are also significant cost factors.

5. Exhibition Maintenance -

The National Maritime Museum must anticipate the cost of maintaining a large permanent exhibition. An exhibition of this size will require a preparator staff to clean and oversee it daily. Traditionally, preparators are responsible for taking care of exhibit artifacts and other exhibitry including all cleaning and lighting. The maintenance staff is only responsible for general cleaning such as vacuuming, glass and plexi cleaning. Ideally, the National Maritime Museum will need to have a minimum of two full time preparators just for exhibit maintenance, preparators who are not pulled off to work on changing exhibits. If A-V programs are used or are to be developed, an audio-visual technician or an outside service contract will also be necessary.

6. Installation of Macro Objects -

The installation of macro objects will be major budget consideration.

7. Changing Exhibits -

The budgets for The Oakland Museum's History Changing Gallery (3,200 square feet) typically range from \$10,000-15,000 per show including the exhibit fee and temporary help (Preparator @ \$10.00/hour). Great Hall (5,200 square feet) exhibit budgets range anywhere from \$20,000 to \$70,000 depending on the rental fee. A hidden cost can be additional security often required under traveling exhibit agreements.

C. Comments

The proposed exhibition program for The National Maritime Museum is a "quantum leap" from the existing program. It will only succeed if this fact is acknowledged and if additional staffing, resources, and commitment to a unified effort are possible.

PREPARATION

A. Existing Program

Current Location: Bathhouse basement and Hyde Street Pier
 Current Square Footage: approximately 10,000 Sq. Ft. (9,000 at Bathhouse; 1,000 in small boat shop at Pier for small craft collection)

The main Preparation facility of The National Maritime Museum is in the basement of the Bathhouse and occupies 9,000 square feet. Additional basement space of approximately 22,000 square feet is currently used by the Senior Citizens Center, outside concessionaires (storage), and other GGNRA functions, e.g. lifeguard and zodiac boat storage, and first aid. The Museum Preparation shop at the Bathhouse is organized around the following activities:

- Curators Office & Graphics
- Materials Storage
- Wood Storage
- Spray Booth
- General Preparation Area (2)
- Silk Screen Facility
- Secure Storage
- Case Storage
- Photo Handling
- Dark Room & Office

Also in basement & included in the 9,000 square feet:

- Staff and Seniors Rest Room
- Rangers Office (both NMM & Park Use)
- Park Police Office
- Staff Break Room

The Preparation staff includes a Curator of Exhibits (Federal Position) and Technicians (NMMMA position) equivalent to three and a half positions. The Maritime Museum Preparation Department is currently being remodeled to physically organize the activities listed above. According to staff it has been a long and costly process delayed by outside contracts administered by agencies beyond staff control. The Preparation staff, itself, has been unable to meet its own remodeling schedule and also keep up with committed exhibit projects and ongoing exhibit maintenance. Although the reorganized shop cannot be adequately assessed until the remodeling is finished, it seems evident that for all the years of the

Museum's operation, exhibit development and maintenance have been adversely affected by an inadequate preparation facility. The lighting is poor, ventilation is inadequate and storage space is insufficient. In general, it is not an orderly shop, one that reflects museum or maritime skills. The shop arrangement is awkward, long and narrow, and the new walls and partitions now being added will further truncate the space. If economic factors or competing functions dictate the size of preparation at Haslett, it may be necessary to use the Bathhouse facility indefinitely to support the Preparation Program for a relocated National Maritime Museum. Ideally, space for all preparation needs and requirements should be all located at Haslett.

B. Recommended Preparation Program — Haslett

- Space Allocation:

Scheme A - 7,300 Square Feet
 Scheme B - 3,200 Square Feet
 Scheme C - 3,456 Square Feet

(Schemes A & B)

Office Exhibits: 1,000 - 1,500 Sq. Ft. (approx.)
 Preparation Area: 1,450 - 3,900 Sq. Ft. (approx.)
 Shipping & Exhibits Receiving: 200 - 600 Sq. Ft. (approx.)
 Storage: 400 - 1,000 Sq. Ft. (approx.)
 Janitorial/Building Maintenance: 150 - 300 Sq. Ft. (approx.)
 Total: 3,200 - 7,300 Sq. Ft. (approx.)

- Space Differential and Impact:

-Schemes A & B:

The Preparation Program is 7,300 square feet in Scheme A. It maximizes floor and wall space, providing an area which functions as well as the 9,000 square feet at the Bathhouse. It assumes that during the initial building phase, additional space allocated for the exhibition can temporarily be used to support exhibit preparation. Once the Haslett

Museum and exhibition is open, this scheme will provide the Museum adequate space to generate temporary shows, rotate the small craft collection, and maintain all the exhibits. Storage will become a problem in time, so we do suggest appropriating first floor Haslett space and weighing it against the commercial impact as defined by the economic consultants. Or, plan for a remote storage site.

In Scheme B the Preparation Program is 3,200 square feet. This allows for a minimal preparation function and will provide a "clean" working area for graphics production, small artifact restoration, mounting temporary shows and long term exhibit maintenance. It is inadequate for handling all the demands of the initial exhibit program and the rotation and restoration of large macro objects except for perhaps one at a time. Storage will be an immediate problem in Scheme B unless the southeast corner of the Haslett is acquired for storage and/or additional preparation.

-Scheme C:

In Scheme C the Preparation Program is 3,456 square feet. This is also a minimal Preparation Program, adequate for graphics production, small artifact restoration, mounting temporary shows and long term exhibit maintenance. The initial permanent Exhibition Program and the ongoing restoration of boats and other large objects in the collection will require another 2,500 to 4,000 square feet of workspace at one or more remote sites.

The storage of Museum wide materials from "extra desks" in Administration to teaching materials in Education to temporary panel systems, miscellaneous cases and building materials in Exhibitions will also need to be stored in facilities outside Haslett. Plan on securing another 1,500 or more square feet to accommodate storage needs.

This is not an "ideal" situation. The use of remote sites, both for preparation and storage, is cumbersome, requiring more staff time and organization to efficiently build and store exhibits and materials and prepare and conserve artifacts. As a minimal preparation plan, alternate Scheme C is, however, a possible working plan, providing space for all Preparation Programs if supplemented with space, primarily storage, at some off-site location. We agree with staff that the boat and other large object restoration could be successfully carried out as a "working exhibit" on Hyde Street Pier.

Access to preparation in this plan is from the Cannery courtyard in the middle bay of the building. This entrance does not compete with the existing restaurant location at the southeast corner of the Haslett and provides a direct path from the courtyard to the preparation area, as well

roll-up door at this entrance is 7' x 7'. We recommend a facade change at this location to provide a door at least 10' x 10' to facilitate the shipping and receiving of exhibits, particularly from the Museum's small boat collection. A taller, wider door may be desirable, but its impact on the historic structure may not allow this. This situation will need to be studied during the preliminary design phase, but clearly some type of facade change is necessary considering the nature of the Museum's collection and interpretive mission.

The Preparation Program, located as it is along the Cannery courtyard provides some natural light and courtyard views creating a "healthy" work environment for staff. This situation is one final good reason for recommending alternative Scheme C for a relocated Preparation Program in the Haslett Warehouse. This plan also provides the opportunity to overcome its one weakness — the need for remote support sites — by allowing for possible future expansion in the southeast corner of the building.

- Space Use:

1. Office of Exhibits - for Curator of Exhibits, Preparator, 1 to 5 Technicians, and design, administrative and graphics functions.
2. Preparation Area - designed for treatment of small and fragile artifacts to conservation & restoration of 25' long boats.

3. Shipping and Exhibits Receiving -

This area will accommodate the movement of materials, artifacts and other exhibit elements to and through the Museum. The building's architectural constraints in reference to the removal of columns and changes to the building facade are a serious limiting factor to maximizing the use of Haslett. The existing building permits access from three points on the Cannery Courtyard through 7' x 7' roll-up doors.

Both Scheme A and B call for access into the Haslett from the Cannery Courtyard. We estimate that a 10' to 20' wide clear "access corridor" will be needed from Jefferson Street through the Cannery Courtyard to move artifacts and exhibit material into Haslett. In Scheme A, the entrance point into Haslett from the Cannery Courtyard is at the southeast end (the current restaurant location) into the preparation area of the Museum. In Scheme B, the entrance point from the Cannery courtyard into the Haslett is in the middle third of the building. However, in either Scheme A or B access from the Cannery Courtyard into Haslett can be at any of the existing three entrances or off Jefferson Street. The impact of the choice of entrance at all locations is a commercial/museum space trade-off. For example, in Scheme A this second entry point accesses commercial space

but this area could also be preparation space thereby reducing, substituting, or adding to the preparation area shown in Scheme A.

The existing 7' x 7' roll-up doors are inadequate to provide entry for any of the Museum's macro objects, let alone "medium scale" artifacts including desired boats at a maximum range of 25' x 10' x 10'. We recommend a building facade change to create an opening of 10 to 13' high and at least 10' wide. At this point we would recommend locating it anywhere along the middle bay, courtyard side of Haslett, or possibly along the third bay at the southeast corner of the building. These sites have the least impact on the "architectural integrity" of the building. The possible entry points, combined with the removal of five to six columns can create a 20' wide corridor, 13' high (ceiling is 13'6") clear through to the atrium opening.

At the atrium we recommend installing a gantry crane mounted on the ceiling trusses. It can lift small boats to the second and third floors for offloading. The 8' ceiling height and the columns spaced 11' on center limits the movement and placement of objects on these floors. It would be possible, but expensive, to remove single rows of columns on the second and third floors to allow objects up to 25' x 10' x 8' to be placed there.

Any macro object exceeding 13' in height, and that includes the stern of the "Galilee" and paddlewheel, or any object exceeding 20' in width, would have to be permanently installed by lowering it through the roof with a large crane.

In addition to the use of a large overhead crane and permanent gantry crane, the Museum can move objects about in a freight elevator. Its location seems best suited at a central location at the south end of Haslett. The elevator could be 10' x 10', or by removing a single column, a 10' x 20' freight elevator could be installed. Ship models, cases, panels, etc. would be moved throughout the Museum volume in this way. For security reasons, it would be best if the Museum had its own freight elevator. A two-doored two keyed elevator, however, could permit sharing an elevator with the Haslett commercial tenants.

In conclusion, it is feasible to get macro objects into the Haslett, but it is difficult and often expensive considering the nature of the collection and the architectural constraints of the building.

4. Storage -

Both temporary and permanent storage is recommended for Haslett. Remote storage facilities create logistical problems for existing museums. Economics and competing functions generally limit the amount of storage planned for new museum buildings, but through time museum materials accumulate and force storage into areas reserved for other functions. This becomes a growing problem and results in staff

Storage needs arise in all Museum program areas from Collections through Education and storage space tends to fill up as fast as it is made available. Everything from paper for the copy machine to toilet paper for the restrooms needs a space and a shelf. Materials storage for the preparation shop alone can require 1,000 square feet. Temporary exhibits generate miscellaneous cases, panels and props and all tend to "get stored". This could easily require an additional 1,000 square feet of space at Haslett or at some off-site.

5. Janitorial/Building Maintenance.

- Economic Considerations:

1. Three to five full time staff (more in start-up phase) -

In either scheme we recommend that a minimum of two full-time people be responsible for maintaining the permanent exhibition (see discussion under Exhibition Function).

2. Cost of moving back and forth from another preparation site to Haslett.

3. Greatly increased annual materials/services budget.

4. Tooling-up and providing work stations for efficiently preparing the artifacts for installation as measured by an undoubtedly tight time schedule once the design phase is completed.

5. Code Requirements.

C. Comments

The Preparation Program is also essential to our "notion of unity" and to the "well-being" of any Museum, for it is the source and support of the Exhibition Program. It is this "behind the scenes" department, perhaps more than any other, which greatly influences the public's enthusiasm or indifference toward a museum. Conversely, the Preparation shop's performance, or lack thereof, is a good indicator of a museum's own sense of enthusiasm or indifference towards itself. People come to see the "show" and return inspired by the expectation of high quality changing exhibits and a dynamic Education Program able to extend the exhibition themes in ways the artifacts themselves cannot do. It is our experience that museum artists, craftsmen and technicians are often relegated to the

displayed. We would suggest that while a general purpose shop is needed for the Museum, greater consideration should be given to locating skilled maritime craftsmen and restoration specialists and to creating work areas for these specialized kinds of activities.

Many shop activities are potentially limited by OSHA and fire code requirements. Safe storage, the ability to use lacquers, or flame torches necessary for a complete plexi-glass facility can be prohibitively expensive and often logistically impossible to install. Museums are notorious for violating codes and the consequences can be severe. Planning a sensible, practical preparation shop for the National Maritime Museum is a design challenge not to be underestimated.

The Oakland Museum has slowly but steadily moved to the use of outside vendors, concentrating its own staff time on design and drafting, specialized preparation techniques, including conservation and restoration, and the production of temporary shows. Storage has consumed many functional areas such as the silkscreening and photographic facilities. The core shop is now about 2,400 square feet and an additional 1,200 square feet are devoted to design and graphics. Restoration work is carried on at a large remote warehouse, but storage needs are shrinking the warehouse work area as well. Even senior staff parking has been eliminated at the Museum to provide for more storage. We recommend that any non-museum ground floor space designated inappropriate for commercial development at Haslett be used for storage.

If economic considerations dictate all Haslett space allocations, we can imagine a workable function with 3,200 square feet as suggested in Scheme B, knowing that the Bathhouse may have to indefinitely support the preparation function for the National Maritime Museum. Many museums suffer from inadequate preparation space and personnel, particularly over the long term when the "newness" of the permanent exhibition is eroded by use and increased maintenance becomes the only solution. Museums continue to prosper and grow or falter permanently depending upon their response to handling increased maintenance over time. Weigh it carefully, now, while there are still options at the Haslett.

VISITOR INFORMATION CENTER

A. Existing Program: None

The Visitor Information Center is a new program being considered for the Haslett Warehouse. Most of our information has come from the "Golden Gate National Recreation Area Visitor Center Proposal", dated August 1985. It calls for a minimum scheme of 4,750 square feet to a maximum of 13,100 square feet. Interviews with GGNRA staff reflected many views about the VIC ranging from its inclusion as part of the lobby of the National Maritime Museum to schemes requiring at least 6,000 square feet and a considerable commitment of staff and resources. The Ashby-Wells preliminary space plan allocates 4,770 to 5,340 square feet to start-up a Visitor Center based upon the following program.

B. Recommended Visitor Information Center Program — Haslett

- Space Allocation:

Scheme A: 4,770 Square Feet

Scheme B: 5,340 Square Feet

Scheme C: 0 Square Feet

To help the Golden Gate National Recreation Area achieve its optimum usefulness for national and international visitors and San Francisco Bay area residents, the Visitor Information Center can perform the following function:

- ...focus on GGNRA resources, its history and place in the urban scene
- ...provide person-to-person interpretation
- ...tell the story of the GGNRA using two & three-dimensional exhibits
- ...provide staff work space
- ...include possible changing exhibition space
- ...offer audio-visual programs, scheduled for groups of 40-50 visitors
- ...provide a possible sales area for the GGNRA Association
- ...offer additional VIC support: restrooms, sales office & storage

-Space Differential & Impact:

-Scheme A & B:

In Scheme A the Visitor Information Center is approximately 4,770 square feet and in Scheme B approximately 5,370 square feet. Scheme A locates the VIC on the second floor with its entrance off Hyde Street. This location allows the VIC and the Museum to share the same entrance, lobby, giftstore and public restrooms. It permits "free" access to the VIC while reserving the right to charge admission for the Museum.

In Scheme B the VIC is "isolated" from the rest of the Museum. It is located on the first floor with its own separate entrance off Jefferson Street. This scheme requires adding public restrooms, and careful consideration should be given to the other potential shared or duplicated Museum services such as the lobby and giftstore.

In both schemes, the NMM and GGNRA VIC maintain their own separate identities and functions. But in Scheme A common shared spaces are included while Scheme B physically isolates the two, except possibly for a shared "assembly space".

-Scheme C:

Scheme C eliminates the Visitor Information Center as a separate identity and function distinct from the National Maritime Museum. Interpretation and promotion of the GGNRA can be minimally treated in the Museum lobby with graphics, handouts, etc., but even the most basic plan as suggested in the "Golden Gate National Recreation Area Visitor Center Proposal" can not be accommodated in the Haslett Warehouse. In our opinion, a well designed publications program can answer most people's questions about GGNRA. However, face to face, ranger to visitor interpretation along with a two and three-dimensional interpretive plan would certainly help explain GGNRA opportunities and resources to national and international visitors and San Francisco Bay Area residents alike. But, we see no distinct advantage in combining this facility with the National Maritime Museum.

VISITOR SERVICES (Gift Store, Lobby, Restrooms)

A. Existing Program

Current Location: Bathhouse, Hyde Street Pier

Current Square Footage: Total: 2,435 Square Feet —

Giftstore at Bathhouse: 115 Sq. Ft.

Giftstore at Hyde Street Pier: 800 Sq. Ft. (approx.)

Restrooms at Bathhouse: 1520 Sq. Ft. (1 public: 850 Sq. Ft. & 2 private: 670 Sq. Ft.)

Lobby at Bathhouse: 0 Sq. Ft.

The existing giftstore function occurs in both the Bathhouse and on Hyde Street Pier. At the Bathhouse there is a small counter top store limited to selling a sampling of books, posters and other primarily two-dimensional materials. It is operated by NMMA seven days a week, with one full-time paid staff person and a GGNRA ranger two days a week. Its service as a Museum and public GGNRA information counter may well exceed its function as a store.

The Maritime Store on Hyde Street Pier is operated by the GGNPA seven days a week by one full time employee, one part-time employee, and a marketing person who shares time with the Bathhouse store (run by the Maritime Museum Association) and other GGNPA sales functions. Its size and location attracts hundreds of patrons daily and offers them an array of maritime related books, posters and objects. The building and the display of merchandise are appealing, but in our opinion, further marketing and display techniques could enhance visibility and sales. A ranger office is also included as part of the Maritime Store.

There are three restrooms in the Bathhouse. The one public restroom appears adequate for the Museum's 100,000 plus annual visitors. There is also a small staff restroom on the second floor of the Bathhouse and one in the basement shared by exhibit staff and the senior citizens.

The National Maritime Museum has no lobby. Consequently, there is no sense of "arriving" at the National Maritime Museum, for the street entrance is an abrupt transition from the outside to the inside. Uninviting, it immediately places the visitor in the exhibition area with no opportunity to become oriented or prepared to experience the Museum. This is particularly a problem with school groups who by "nature" need a "decompression area" in which to relax, quiet down and begin listening to the teacher, docent or ranger about to conduct the museum tour.

B. Recommended Visitor Services Program — Haslett

-Space Allocation:

Scheme A: 3,660 Sq. Ft. (Gift Store: 2,030; Restrooms: 630; Lobby: 1,000)

Scheme B: 1,750 Sq. Ft. (Gift Store: 1,000; Restrooms: 490; Lobby 260)

Scheme C: 4,536 Square Feet (Gift Store: 3,096; Restrooms: 720; Lobby: 720)

- Space Differential & Impact:

-Schemes A & B:

The lobby is approximately 1,000 square feet in Scheme A and approximately 260 square feet in Scheme B. Scheme B is a minimal plan with room for an entrance and a ticket counter. The larger Scheme A offers potential visitors ample opportunity to glimpse at the exhibition before deciding to purchase a ticket. It also provides room for lockers to hold the personal possessions of visitors and school children, facilitates the orderly entrance and exit of school groups, and offers visitors greater access to shelter in inclement weather.

The giftstore occupies approximately 2,030 square feet in Scheme A and 1,000 square feet in Scheme B. The impact of the difference between the schemes is addressed under "Comments and Recommendations".

-Scheme C:

In Scheme C the Visitor Services Program is 4,536 square feet which provides a large gift store with storage space, ample restrooms for public and staff, and a lobby of sufficient size to handle groups of tourists, visitors and school groups.

This particular store plan accommodates the existing staff's desire to develop a mail order service with support space as well as a retail store with support space. Approximately 2,376 square feet have been allocated for sales and 720 square feet for storage. Inventory costs are an important economic consideration with this scheme. To show and maximize a profit in this large of a store will require imaginative sales design, creative marketing and advertising, and a large inventory stock. This is more than a "museum store". It is an enterprise that must

and the commitment of energy and money required to run it. It can be done, but the expertise required will need to surpass the existing sales functions of the National Maritime Museum or the GGNPA Hyde Street Maritime Store. Perhaps the greatest challenge will be to find sufficient maritime related products to fill the shelves without resorting to an over abundance of souvenirs that already predominate the commercial establishments in and around the Wharf and Cannery developments.

This lobby plan can accomodate a ticket counter and a minimal presentation about GGNRA using graphics, wall-hung models and a brochure kiosk. Lockers could also be incorporated to store visitor's personal belongings. The lobby is also sufficiently large to work as a "decompression chamber", the visitor's transition from the world outside to the museum experience inside.

- Space Use:

1. Giftstore
2. Restrooms — public and private
3. Lobby

- Economic Considerations:

1. Two to five store employees
2. Inventory costs
3. Design, fabrication, installation
4. Marketing and effective sales display services

C. Comments

Staff comments have indicated the desire to have a store as large as 4,000 square feet. In our opinion, Scheme A at 2,030 square feet is a large store, larger than that found at most museums, zoos or aquariums (Coyote Point Museum - 300 sq. ft., The Oakland Museum - 800 sq. ft., Monterey Bay Aquarium - less than 1500 sq. ft.). Scheme B at 1,000 square feet is still larger than the existing Maritime Store and Bathhouse store combined. Furthermore, we believe that the Maritime Store could increase sales through a more effective display of merchandise and more creative use of space.

The quality, selection, and display of merchandise for the Museum store is more important than the quantity. The Museum store cannot compete with Fisherman's Wharf shops nor should it. The quality and choice of Museum merchandise can reflect the same standards of design and workmanship that make the exhibition stand out from other Wharf attractions. A good model of effective merchandising and display is the nearby Nature Company which is located in Ghiradelli Square. This store is no more than 1,000 square feet and still it appears to turn a substantial profit.

To add 2-3,000 square feet of space to the store function already proposed in the two schemes requires a square footage reduction in some other function or a larger total square footage allocation for the entire Museum which further reduces the potential for commercial development.

OTHER POSSIBLE PROGRAMS FOR HASLETT

- Schemes A & B

1. Theater or Assembly Area

The program space allocated for the Education Program in both schemes is approximately 1,000 square feet. This general meeting and program space can seat approximately 200 people. In our opinion, this is ample room for docent training, school groups, conference and meeting room use as well as general public programming. If more space is needed to accommodate larger groups or a more "theater-like" experience is required, we can only recommend appropriating commercial space from the first floor.

An assembly space of 3,000 square feet has been suggested by the GGNRA staff. This amount of square footage can be gained at the expense of commercial space in either scheme in a number of possible locations. Or, the preparation area could be reduced in Scheme A to accommodate a large assembly area without a net increase in the total square footage.

Some additional considerations:

1. To open up a 3,000 square foot space for its maximum use would require the removal of approximately 21 columns.
2. To meet fire codes, a large theater/assembly area would need to be located and designed to provide easy access and egress in the building for 5-600 people.
3. To provide a "theater-like" experience (including inclined seating and a large screen) for a space as large as 3,000 square feet is impossible due to the limited ceiling height.
4. The cost of running a theater and producing, buying or renting shows is formidable. Who will use the theater? Can outside groups rent it, and if so, who will provide and pay for security? How often will there be a need or desire to assemble groups of 500 or more?